Piano Sonatas by South African Composers, 1900-2015:

A Catalogue and Compositional Analyses of Selected Works

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Declaration

I hereby declare that this thesis, submitted in fulfilment of the requirements for the degree of Doctor of Philosophy at the South African College of Music, University of Cape Town, has not been submitted by me previously for a degree at another university. I declare that it is my own work and that any contributions to or quotations in this thesis have been cited and referenced.

Signed: Date:

Signed by candidate

20/09/2019

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Abstract

The piano sonata's prominent position in Western art music is reflected in both its long history and its presence in the oeuvres of composers from across the globe. While some information on piano sonatas by South African composers has been included in academic literature, no comprehensive research has been done in the field. This lacuna is addressed in this thesis of which the main research strategy is analytical, without precluding other data-collection methods such as literature studies, archival research and consultation with composers.

The thesis comprises an introductory chapter with background information and an outline of the principal research aim and objectives; a general literature review of scholarly work in the field; a summary of academic literature on solo piano sonatas by South African composers; detailed analyses of two recent and diametrically opposed 21st-century solo piano sonatas, by Hendrik Hofmeyr (1957-) and Graham Newcater (1941-) respectively; and a final chapter with concluding remarks. Detailed catalogues of sonatas by South African composers, for piano as well as for other instruments, are included as appendices.

Findings show that in correspondence with international trends, the piano sonata has held a prominent role in South African music-making with more than 230 works completed since 1900. A chronological estimation shows a more-or-less gradual increase in the number of sonatas composed up to 1975. 30 works were finalised between 2006 and 2015, suggesting that many contemporary composers continue to reference sonata structures as a guiding principle in large-scale forms.

The characteristics of the majority of sonatas analysed and those discussed in the literature summary correlate to some extent with 19th- and 20th-century traditions. There are nevertheless also various exceptions and novel explorations of traditional sonata practices. From a stylistic perspective, the works engage with a range of international aesthetic discourses, constantly repositioned within the post-colonial, South African zeitgeist. The sonata's prominent position in South African art music is not only reflected in the historically high frequency of its use, but also in the ways the sonata paradigm is continuously being reinvented, deconstructed and developed to reflect the country's idiosyncratic and dynamic cultural identity.

Key words: piano sonata, South Africa, Hendrik Hofmeyr, Graham Newcater

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Terminology

Added notes. Seconds, fourths and sixths are considered added notes when no seventh is present in a chord. When a seventh is present, these notes are referred to as ninths, elevenths and thirteenths respectively.

Cadences. The British system is used for labelling cadences, with the perfect cadence equivalent to the American authentic cadence, and the imperfect cadence equivalent to the American half cadence.

Centrality. An umbrella term incorporating the use of tonality, extended tonality and/or modalism.

Centricity. The emphasis on and elevated prominence of a certain pitch class in an atonal context through the use of repetition, symmetry, register, dynamics, etc.

Chord labels. Bold upper-case Roman numerals are used to indicate all chords, with superscript numerals used for extended and enhanced chords. Chordal inversions are only indicated where it is deemed necessary for the discussion. Scale degrees have been listed horizontally and separated by a slash (**/**) in superscript to simplify the inclusion of labels in the main text. In some music examples, scale degrees are listed vertically as in conventional figuring. The quality of chordal sonorities in the major and harmonic minor are assumed. Any deviations from the conventional qualities of these chords are labelled with a flat (♭) to indicate a lowered step, sharp (**#**) a raised step, minus (**-**) an omission, and plus (**+**) an addition. $\mathbf{V^{9/\flat5/-3}}$ thus refers to a dominant quintad with lowered fifth and omitted third.

Chromatic. Elements not contained in the diatonic system. The augmented triad, diminished quartad and all diminished and augmented intervals are chromatic, except the half octave or tritone between scale degrees **iv** and **vii** of the major.

Deceptive chords. Chromatic chords that are enharmonically equivalent to foreign diatonic chords. The German augmented sixth chord, for example, is a deceptive chord since it is enharmonically equivalent to a foreign major-minor quartad.

Diatonic system. The system formed by all the notes indicated by a single key signature. The major scale, the church modes, the major, minor and diminished triads, as well as the augmented fourth and diminished fifth are diatonic, while the harmonic minor, augmented triad and diminished quartad are not.

Double-harmonic minor scale. A scale equivalent to the harmonic minor with a raised fourth scale degree, for example: C-D-E♭-F#-G-A♭-B♮.

Double-step chords. Sonorities that contain two notes with the same letter name, for example D♭ and D#. Where double steps comprise an unaltered and an altered note, only the altered note is indicated with (**+#**) for a raised and (**+♭**) for a lowered note. In cases where both notes are altered, a slash (**/**) separates the different versions. In C major, **I**$^{\#5/\flat5}$ indicates C-E-G♭-G# and **I**$^{+\#5}$ C-E-G♮-G#.

Enhanced. A chord is enhanced when it contains an added second, fourth and/or sixth.

Enharmonic notation. When a note mentioned in the text is the enharmonic equivalent of that notated on a score, the latter is included in square brackets. For example, the leading tone of F# minor is E#[F♮].

Equivalent. Abbreviated form of 'enharmonically equivalent'. For example, the German augmented sixth chord and the major-minor quartad are equivalent.

Extended chords. Chords that contain a ninth, eleventh and/or thirteenth. These chords are considered to comprise four notes as in their conventional four-part forms with the fifth omitted in the quintad, the third and ninth in the sextad, and the fifth, ninth and eleventh in the septad. Deviations from these four-part constructions are detailed as deemed necessary in the text. Reference to the complete versions of these chords implies five-, six- and seven-note compounds respectively.

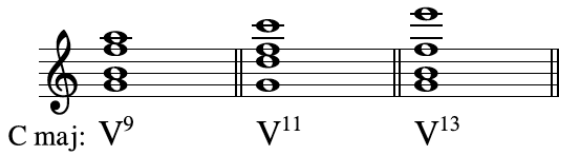

Figure 0–1: Standard four-part formats of extended chords

Interval class. The smallest interval between two pitch classes in pitch-class space. Interval class 1 or ic 1, for example, extends one semitone and is equivalent to the minor second or the major seventh, as well as their enharmonic and compound alternatives.

Inversion. The melodic inversion of collections or intervals, unless specified otherwise as harmonic or chordal inversion.

Major-minor scale. The scale equivalent to the major scale but with a lowered sixth scale degree, for example: C-D-E-F-G-A♭-B.

Modular cycle. An expansion of the term interval cycle used by Perle (1996) to describe compounds such as the augmented triad and diminished quartad that are built on the repetition of a single interval until the octave is reached. A modular cycle repeats an intervallic module consisting of one or more intervals usually until the octave is reached, and thus incorporates Perle's interval cycles as well as scales such as the hexatonic and octatonic. These compounds are labelled according to the interval collection of the module, with the whole-tone scale labelled mc (2) and the *Petrushka* chord mc (1+3+2), for example.

Pre-dominant. A chord functioning as a sonority that progresses to a dominant or dominant replacement.

Scale degrees or scale steps. Scale degrees or scale steps are labelled with lower-case Roman numerals. For example, **vii** refers to the leading tone and **♭vii** to the subtonic.

Specious chords. Chromatic sonorities of chord and non-chord notes enharmonically equivalent to a diatonic chord in another key. For example, the G# that decorates what resembles a French augmented sixth chord at the start of Wagner's *Tristan und Isolde*, creates a compound (F-B-D#-G#) which aurally represents a half-diminished quartad on F.

Trichord. A collection of three notes, called a triad if stacked in thirds. The same applies to larger compounds, for example tetrachords and quartads.

Chapter 1 – Introduction

The sonata is the "epitome of instrumental music" and the "most enduring form of 'pure' and independent instrumental composition" writes Schmidt-Beste (2011, i) in his monograph on the subject. On South African soil the sonata[1] has held a prominent position in Western art music practices too, starting around the end of the 19th century and continuing to the present day. One of the first accounts of sonata composition is that of the English-born South African composer and organist William Tregarthen,[2] who performed his Organ Sonata in A minor (1877) in Queenstown, South Africa on 9 October 1885 (Malan 1986d, 383). The earliest sonatas for solo piano date back to the turn of the 20th century, as seen in the compositions by Horace Barton (1900) and Victor Hely-Hutchinson (1909). The latter half of the 20th century saw contributions by some of South Africa's foremost art music composers such as Hubert du Plessis (1952 and 1974-75), Peter Klatzow (1969) and Jeanne Zaidel-Rudolph (1969).[3] The popularity of the genre does not seem to have diminished in recent years, as evinced by the sonatas of Stanley Glasser (2004), Surendran Reddy (2006), Michael Blake (2008), Hendrik Hofmeyr (2011) and Graham Newcater (2013, revised 2016)[4] among many other composers in the 21st century. It is the most recent of these contributions, the solo piano sonatas by Hofmeyr and Newcater, which form the primary subject matter for the analytical part of this thesis.

The following section briefly defines the origins and developmental history of the solo piano sonata, in order better to understand the background and context of the subject from a more general, global

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[1] In this thesis 'sonata' is generally used as an overarching term that includes its diminutive 'sonatina'. It can be assumed that works for piano, organ and harpsichord are for solo instruments. All other sonatas, for instance violin or cello sonatas, can be assumed to be with piano accompaniment, unless otherwise stated. Exceptions in which unconventional scoring occurs are indicated in the text. Generic titles such as, for example, 'Piano Sonata No.1' and 'First Piano Sonata' have been used interchangeably for ease of reference and are not necessarily a verbatim indication of the title included on a score.

[2] For the sake of brevity, the dates of birth and death of all the South African composers mentioned have not been included in the main text, but are included in separate columns in appendices A and B. Only dates of birth and death of composers whose works are explored in more detail and those not included in appendices A and B have been included in the main text.

[3] It is noteworthy that other foremost composers such as William Henry Bell, Priaulx Rainier, Arnold van Wyk, Stefans Grové, Roelof Temmingh and Kevin Volans (1949-) never composed piano sonatas. They did, however, with the exception of Volans, compose sonatas for other instruments or ensembles, as discussed in a subsequent chapter and detailed in appendices A and B.

[4] Details on dates of revision have only been included in the first reference to the date of completion of compositions. Thereafter, only the original date of completion has been included in the discussion, since this is more significant in terms of establishing chronologies.

perspective. The remainder of the chapter outlines the research focus, aim and objectives, and methodology of the study. In chapter 2, scholarly literature on the sonata and its related fields are reviewed. The catalogues of South African piano sonatas and sonatas for other instruments, which have been included as appendices A and B respectively, are discussed in chapter 3 along with a chronological summary of available literature on solo piano sonatas by South African composers. Chapters 4 and 5 include detailed analyses of the solo piano sonatas by Hofmeyr and Newcater respectively, while general concluding remarks are presented in chapter 6.

1.1 Background

'Sonnade', a variant of the term 'sonata', has been found in literary sources from as early as the 13th century (Mangsen et al. 2014). However, as Newman (1972a, 3) indicates in his seminal three-volume work on sonatas, the first instrumental pieces bearing the title of sonata date from the 16th century; ever since then the term has, with varying popularity, been in continuous use. Newman (p. 7) proposes the following overarching definition for the sonata:

> Primarily,[5] the sonata is a solo or chamber instrumental cycle of aesthetic or diversional purpose, consisting of several contrasting movements that are based on relatively extended designs in 'absolute' music.

The solo keyboard[6] sonata was relatively rare before the start of the 18th century and only gained prominence from around 1740,[7] as seen in the works of Domenico Scarlatti and Carl Philipp Emanuel Bach (Bonta 2003, 796). It was, however, the more than 200 contributions from Muzio Clementi and the First Viennese School in the Classical era that lead to the genre's popularity and through which its form became more standardised.[8] The Classical sonata generally comprised a first movement in

[5] By introducing his definition with the word 'primarily' Newman in fact emphasises the large number of exceptions to his (or any other) proposed definition of the sonata.

[6] The keyboard instruments for which sonatas were intended in the 18th century are often ambiguous (Irving 2014). Compositions from the early 1700s were usually written for the harpsichord or clavichord, whilst the fortepiano became popular from the 1760s (Schmidt-Beste 2011, 211).

[7] Some notable exceptions, however, are the organ sonatas by Adriano Banchieri (1605) and the harpsichord sonatas by Gioanpietro del Buono (1641) (Bonta 2003, 795).

[8] Emphasis must be drawn here to the use of the word 'more', as with Newman's use of 'primarily', since a general standardisation of the sonata design is not possible. This diversity is famously highlighted through the use of the plural in Rosen's *Sonata Forms* (1980), even though the first use of this term can be ascribed to Donald Francis Tovey (see Elaustein 1982, 41). LaRue (1981, 558) writes that Rosen's use of the "plural is a

sonata form,[9] a contrasting second movement in a slower tempo and a related key, and a lighter third movement in rondo or sonata-rondo form (Irving 2014).[10] It was especially the sonatas of Beethoven that greatly influenced the compositional, pedagogical and performance practices of the 19th century (Rink 2014). Schmidt-Beste (2011, 215) considers them a "synthesis of all that had gone before, in terms of form as well as sound and texture" and a "paradigm for following generations". 19th-century pianist-composers such as Beethoven redefined the sonata as a concert piece meant for the professional virtuoso, as evinced by its increased technical requirements, dramatic gestures, heightened effect and overall length (Irving 2014; Rosen 1980, 286). It is important to note that, in addition to the sonatas for piano solo, the composers of the First Viennese School composed numerous duo sonatas for keyboard with other instruments too, and these genres, especially the sonatas for violin and for cello, remained important throughout the 19th century (Bonta 2003, 796-797).

The popularity of the solo piano sonata continued into the early Romantic era, as seen in the contributions by Carl Maria von Weber, Franz Schubert and Felix Mendelssohn (Bonta 2003, 797). Rosen (1980, 287) states that "Schubert's innovations in sonata forms are less extensions of classical style than completely new inventions, which lead to a genuinely new style". Whilst Germany and Austria remained important centres for piano sonata composition, France and Britain also followed suit (Rink 2014). After Beethoven's death in 1827, however, interest in the genre dwindled as

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stroke of genius: in the single letter 's' Rosen exposes the multiplicity of Classic designs, thus excluding even before we open the book any notions of a single, textbook form".

[9] The sonata must not be confused with the first-movement structure that has misleadingly come to be known as 'sonata form'. Sonatas were composed even before the invention and definition of sonata form. In more recent times composers have also completed sonatas without any adherence to sonata-form structures or principles, as is evident in Stravinsky's explication of his Piano Sonata (1924) (see Schmidt-Beste 2011, 165). To lessen confusion, the term 'first-movement' form or structure will be used henceforth in this thesis with reference to sonata form, whilst 'sonata design' is used for the overall layout of an entire sonata. These definitions are solely used for clarity and are not without inaccuracy, since 'first-movement' designs are sometimes apparent in other movements too, as mentioned later, for example, in relation to Newcater's compositions. The lesser used term 'sonata-allegro form' is also not without challenges when used for movements with alternative tempo indications.

[10] It is important to note that the application of first-movement forms and sonata designs extends to other genres such as the concerto and symphony too (see, for example, the broader perspective taken in Rosen's 1980 publication). It also encompasses solo piano works not necessarily titled accordingly, as mentioned later in relation to compositions such as Arnold van Wyk's Nagmusiek (*Night Music*) (1955-58). The scope of this thesis is, however, limited to compositions in which the term 'sonata' or its variants has been included by a composer in a work's title.

composers favoured smaller character pieces (Bonta 2003, 797). The sonata was believed to be too serious, conservative and traditional to communicate Romantic yearnings for individuality, artistic expression and extravagance (Schmidt-Beste 2011, 14). Only a few sonatas for piano solo were completed by eminent Romantic composers such as Robert Schumann,[11] Fryderyk Chopin, Franz Liszt and Johannes Brahms (Bonta 2003, 797). Many piano sonatas of the period are significant nonetheless and contain novel compositional features within new contexts and a range of creative characterisations (Rink 2014). In the more progressive sonatas of the 19th century a four-movement structure with a blur between sectional divisions and an alteration of the internal compositional framework is often apparent, as with Franz Liszt's pivotal Piano Sonata, S.178 (ibid.).[12]

In the late-Romantic era, a number of European composers contributed to the genre, as seen in the examples[13] by Richard Wagner, César Franck, Bedřich Smetana, Edvard Grieg, Gabriel Fauré, Vincent d'Indy, Richard Strauss, Jean Sibelius, Max Reger and Ottorino Respighi.[14] Outside Europe, the American composer Edward MacDowell and the Russians Mily Balakirev, Pyotr Tchaikovsky and Anton Rubinstein were among the significant composers of piano sonatas.

A number of female composers wrote piano sonatas in the 19th century, including Fanny Mendelssohn, Clara Schumann and Cécile Chaminade (Rink 2014). With the exception of Wagner, Smetana, Balakirev, Tchaikovsky, MacDowell and the female composers, all the individuals listed above also completed sonatas for other instruments. Only a few Romantic composers, such as Camille Saint-Saëns[15] and Antonín Dvořák, can be singled out as having composed sonatas, but never for piano solo.

The piano sonatas by Leoš Janáček, Paul Dukas, Serge Rachmaninoff, Maurice Ravel, Karol Szymanowski and Vítězslav Novak, which were composed in the early 20th century, still reflect a late-

[11] While Schumann initially proclaimed that sonata composition was dead, he later became convinced of the need for larger-scale works such as sonatas (Rosen 1980, 295).

[12] Mention must also be made of Liszt's indebtedness to Ignaz Moscheles's single-movement *Sonate Mélancolique*, Op.49 (1814-19) and the cyclicism in Schubert's "Wanderer" *Fantasie*, D.760 (1822).

[13] All composers' oeuvres as tabled in Grove Music Online (2016) were consulted. In cases where works were found that have not been included in Grove, citations have been included.

[14] The relatively unknown solo piano sonatas by Franck and Fauré are early works from the composers' youth, but Franck's two three-movement works for piano solo, the *Prélude, Choral et Fugue* (1884) and the *Prélude, Aria et Final* (1887) may be regarded as adaptations of the sonata principle.

[15] Saint-Saëns started a Piano Sonata in G Major in 1847, but it was never completed.

Romantic idiom to a greater or lesser degree.[16] In the same period, however, the 20th-century piano sonata started breaking away from earlier practices and was transformed in form, syntax, texture and style by composers such as Aleksandr Skryabin, Charles Ives and Alban Berg (Bonta 2003, 797). Ironically, even though first-movement form was of significant value to Arnold Schoenberg and Anton Webern, Berg was the only Second Viennese School member to have composed a sonata (Griffiths 2014).[17] Further noteworthy examples in the early 20th century are the piano sonatinas by the Italian composer Ferruccio Busoni and the contributions by Darius Milhaud and Francis Poulenc,[18] all of which are Neo-Classical in tendency. Neo-Classicism brought a large-scale reversion to more traditional practices in sonata writing from the 1920s to the 1940s (Bonta 2003, 797) as composers returned to 18th-century structural concepts paralleled with sparse, transparent textures (Schmidt-Beste 2011, 219). To the compositions by Béla Bartók, Igor Stravinsky, Bohuslav Martinů and Paul Hindemith listed by Griffiths (2014) as exhibiting traits of this style to various degrees, one could also add the nearly twenty piano sonatas completed by the Russian composers Sergey Prokofiev, Dmitry Kabalevsky and Dmitry Shostakovich.

Between 1935 and 1965 a large number of French and American composers worked within the solo piano sonata genre, as seen in the contributions by André Jolivet, Henri Dutilleux, Jean Barraqué, Roger Sessions, Aaron Copland, Elliott Carter, Samuel Barber, Leonard Bernstein, Robert Muczynski, Benjamin Lees, Leon Kirchner and George Crumb. Noteworthy contributions by other European composers in the 1950s include those by Kazimierz Serocki, Klement Slavický, Grażyna Bacewicz, Henryk Górecki, Humphrey Searle and Arvo Pärt. Apart from Skryabin, Stravinsky and Pärt, all the composers listed also completed sonatas for other instruments or ensembles.

Bonta (2003, 798) asserts that a decreased interest in abstract instrumental forms and an uneasiness with the sonata genre became apparent from around the middle of the 20th century. Ernst Krenek, Elliott Carter, John Cage and Pierre Boulez, for example, completed piano sonatas in the first half of the 20th century, but abandoned the term by 1960 (albeit not necessarily its design nor its compositional elements). Schmidt-Beste (2011, 219) believes that most experimental and avant-garde composers of the 20th century found the piano sonata too traditional. Notable exceptions,

[16] Rosen (1980, 335) writes that Claude Debussy was an "implacable enemy" of the sonata for most of his career, but "was won over at the end of his life", having completed a number of sonatas for instruments other than the solo piano between 1915 and 1917.

[17] See, for example, also the use of first-movement form in Berg's Three Pieces for Orchestra Op.6 (1914-15) and *Lulu* (1929-35), as discussed by Rosen (1980, 330).

[18] Poulenc completed a Sonata for Piano Four Hands (1918, revised 1939), a Sonata for Two Pianos (1952-53), and also a solo Piano Sonata (1924) that has unfortunately been lost.

however, are those by George Antheil, and Cage's groundbreaking *Sonatas and Interludes* (1946-48) for prepared piano. While American twelve-tone composers such as Donald Martino and Charles Wuorinen continued writing sonatas in the second half of the 20th century, it was of little importance to the Minimalist and Post-Minimalist schools, and are not included in the oeuvres of Terry Riley, Steve Reich, Philip Glass or John Adams.[19] Of particular importance in the context of this study is the *African Sonata* (1966) for piano solo by the American composer Roy Travis, which explores elements of African drumming.[20]

In the 1970s and 1980s in Europe numerous composers continued to write piano sonatas, as seen in the works by the British composers Michael Tippett, John Ireland, Alan Bush, Alan Rawsthorne and Peter Maxwell Davies, and the Finnish composer Einojuhani Rautavaara. More recent additions to the genre at the turn of the 21st century are those by the Argentine composer Alberto Ginastera, the Italian Luciano Berio, the Russians Rodion Shchedrin and Alfred Schnittke, and the Australian Carl Vine, all of whom also composed sonatas for other instruments.

Composers who wrote sonatas for instruments other than solo piano in the 20th and 21st century include György Ligeti, Krzysztof Penderecki, Terry Riley,[21] Philip Glass,[22] Louis Andriessen, and the British composers Ralph Vaughan Williams, Howard Ferguson, Benjamin Britten, Malcolm Arnold and Harrison Birtwistle.

It is interesting to note that the term 'sonata' has since also been appropriated in other art forms, as is apparent from the German artist Kurt Schwitters's sound poetry in his *Ursonate* (*Primeval Sonata*) (1922-32),[23] the South African musician and poet Koos Kombuis's[24] *Tipp-Ex-Sonate* from the collection of poems *Die Geel Kafee* (*The Yellow Café*) (1985) and the South African poet and author John Eppel's *Sonata for Matabeleland* (1995). For the sake of brevity, the background and development of piano music in South Africa and the sonata in particular are detailed along with a discussion of the main research findings in chapter 3.

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[19] The American composer Alan Hovhaness (1911-2000) needs special mention for the more than 50 sonatas he completed for different instrumentations over a period of more than six decades.

[20] This sonata was also influential in the work of the renowned Nigerian composer Akin Euba, see Tse Kimberlin and Euba (2005, 114-115) for more information.

[21] See work list in Riley (2016).

[22] See work list in Glass (2015).

[23] The South African composer Michael Blake pays homage to Schwitters's *Ursonate* in his *Sonatas and Interludes* (2016) for prepared voice, as also mentioned in a subsequent discussion.

[24] Kombuis is also known as André le Roux du Toit and André Letoit.

1.2 Research focus

The piano sonata's prominent position in Western art music, as reflected in both its long history, which stretches over more than four centuries, and its international presence in the oeuvres of, among others, European, American and Russian composers, raises the question of whether this high regard for the piano sonata and its substantial presence in composers' oeuvres are also characteristic of South African art music practices. In the first part of this research study, piano sonatas by South African composers are identified and catalogued to ascertain the extent of the genre's importance and popularity in South African art music, and to provide the reader with further information on the availability of scores and academic literature in which these works are referenced.

Cataloguing alone does not, however, provide substantial information or a deeper understanding of the composers' interpretation of sonata principles in a South African context. A more in-depth look at the compositional content of relevant compositions is necessary in order better to comprehend and interpret the respective composers' choice of the sonata title. While it is possible that conventional first-movement forms or other characteristics of the piano sonata tradition were applied in these compositions, it is also possible that the sonata title was chosen by the respective composers regardless of any historic correlations. A particular focus on structural and compositional content is necessary to clarify such matters, which is achieved in this study through an investigation and summary of academic literature on South African piano sonatas, and through detailed analytical studies of the structural, harmonic and thematic contents of recent compositions.

It is hoped that the information brought to light in this thesis will contribute to our knowledge of the history, development and prominence of the piano sonata in South African music-making. Literature and analytical explorations of works will provide further information on composers' assimilation or avoidance of traditional sonata principles. A comparison of their respective compositional approaches in terms of the sonata tradition will also assist in a more general understanding of contemporary South African art music practice. This research is of particular value in giving a contemporary South African voice to the discourse on the sonata. While many recent piano sonatas reflect some form of engagement with the traditions of the genre, it is possible that compositional traits will be unearthed that communicate novel, characteristically South African interpretations of the piano sonata.

1.3 Research aim and objectives

The overall aim of this thesis is to provide a catalogue of piano sonatas written by South African composers, and to investigate through literature and analytical studies the compositional contents of selected works in terms of the sonata tradition. The following objectives have been identified as cardinal to the realisation of this aim:

- compiling a catalogue of piano sonatas written by South African composers that includes the following details on the respective works:
    - names of composers;
    - titles of works;
    - dates of completion;
    - commissions and dedications;
    - information on the availability of scores and recordings; and
    - references to relevant secondary academic sources in which these works are mentioned;
- summarising relevant academic literature on South African piano sonatas with an emphasis on structural and thematic content in terms of traditional sonata practices;
- evaluating the compositional contents of recently completed piano sonatas by notable South African composers through theoretical analyses of their structural, tonal and thematic contents;
- relating the compositional characteristics of these sonatas with the general characteristics of the sonata tradition in order to assess their similarities with and noteworthy deviations from the norm; and finally
- outlining the prominence and interpretation of the piano sonata in South African art music in terms of research findings from the catalogue, literature studies and analyses of recent works.

1.4 Research methodology

The research methods adopted were specifically chosen as best suited to the realisation of the above-mentioned objectives. The principal research strategy of this thesis is analytical, even though other forms of data-collection such as literature studies, archival research and consultation with composers also play an important role. In the following section, the position of analytical research

within historical and current musicology is explored in order to justify the principal research strategy.[25] This is followed by a more detailed discussion of the specific data-collection methods in relation to the respective research objectives.

1.4.1 Research strategy

Analytical studies in musicology are primarily based on readings from a musical score as to the characteristics, function and operation of a host of compositional elements such as melody, harmony, rhythm and form. "The primary impulse of analysis" according to Bent and Pople (2016), "is an empirical one: to get to grips with something on its own terms rather than in terms of other things. Its starting point is a phenomenon itself rather than external factors". The exploration of a piece's constituent elements and their interrelationships assists in the understanding and aesthetic appreciation of a particular work, a composer's stylistic language, or even a larger class of compositions or composers in different contexts, genres and historical timeframes (LaRue 2011, 2). In this thesis, the specific collection of compositions investigated are sonatas by South African composers, in order better to understand the levels of difference and similarity among them.

Musical score analysis as an academic pursuit dates from the 19th century, even though its use as a scholarly tool can be traced back to the Middle Ages (Bent & Pople 2016). Analytical study has had a central position in what is now known as historical musicology and was the cornerstone of research up to the last few decades of the 20th century. The Austrian musicologist Guido Adler is particularly well known for his advocacy of style analysis in historical musicology. In a discussion and translation of Adler's pivotal 19th-century article on musicology, Mugglestone (1981, 2) asserts that "Adler was very conscious of the fledgeling [sic] status of the discipline in academia, especially vis-à-vis the fine arts" and that in "establishing musicology as an academic discipline, Adler was attempting to make the study of the history of music scientific" (p. 4). Hence the advancement and emphasis on formalistic and positivist analytical methodologies comparative to the natural sciences in musicology during this time (p. 3).

[25] Some of the information included in this section is from a shorter discussion on analytical methodologies within current musicology as included in Delport (2015b, 118-119).

In the late 20th century, just as theoretical methodologies became institutionally accepted, strong criticism against such practices was voiced by a number of authors, specifically Joseph Kerman (Christensen 2014). Kerman (1985, 73) argued that

> music's autonomous structure is only one of many elements that contribute to its import. Along with preoccupation with structure goes the neglect of other vital matters – not only the whole historical complex […], but also everything else that makes music affective, moving, emotional, [and] expressive. By removing the bare score from its context in order to examine it as an autonomous organism, the analyst removes the organism from the ecology that sustains it.

In addition, Kerman (pp. 12-13) critiqued the lack of insight from analysts as to the aesthetic experience, their limited focus on a selective canon of Western art music, and the exclusive use of factual, verifiable, positivistic and formalistic methodologies. Kerman's publications[26] of the 1980s are often viewed as the turning point from the historic to the so-called New Musicology, even though the end result was not necessarily what he had foreseen (Williams 2001, 3 & 7). Williams (p. 6) asserts that the criticism Kerman envisioned was more a "patchwork of analysis, criticism, history and, possibly, aesthetics that would link music to underlying human values". Instead, Kerman's advocacy for critical, interpretive analysis turned into a complete rejection of formalist, positivist and analytical methodologies under the auspices of the New Musicology. "His original blueprint for a more 'humane' form of music criticism now appears rather conservative, perhaps even tame, when compared to the rapid developments that have taken place", writes Hooper (2006, 6).

In the New Musicology movement, which dates from the mid-1980s, the study of music as an autonomous object shifted to the study of music as a process within a particular social and cultural milieu (Duckles & Pasler 2014). Contextual approaches were adopted that were believed to be more open to the aesthetic, psychological, perceptual and socio-political issues not addressed in historical musicology (Fallows 2016). In addition, the study of music outside of the canon of masterworks, and a sensitivity for individual listener perceptions were promoted (Agawu 1997, 301). By way of a pluralist approach drawn from Post-Modernism, research methods were borrowed from social sciences such as sociology, linguistics, ethnology, anthropology, politics, and gender studies (Duckles & Pasler 2014). Consequently, the largely quantitative and positivist analytical approaches of historical musicology were supplanted with contextual, descriptive and qualitative methods. Analytic methods were in fact believed to be elitist, technical and conservative in contrast to the liberal, open and humanistic approaches of the New Musicology (Van den Toorn 1995, ix, 1 & 52).

[26] See Kerman (1980) and (1985) for details on these publications.

Since the New Musicology is an anti-formalist movement and the disciplines of theory and analysis are associated with formalism, it would seem as if the two are fundamentally incompatible, writes Agawu (1997, 301). A number of scholars (including Agawu) have, however, critiqued the outright dismissal of formalist methodologies by the New Musicology, suggesting that the two are not mutually exclusive. In Agawu's rebuttal (pp. 305-307) he shows how Post-Modernist and New Musicological principles had not gone unobserved in theoretical literature, and lists a number of contributions by theorists in this regard. Samson (1999, 52) argues that many characteristics of analysis "find a natural context within critical understandings of postmodernism", such as among other attributes discussed, the inclusion of non-canonic or peripheral repertories, intertextuality and a concentration on the signifier. Van den Toorn (1995, ix) asserts that the New Musicology's slighting of traditional analytical methods as technically distant and unable to explore greater aesthetic ends is the result of misinterpretation and "erroneous assumptions". He (p. 8) argues that musical intimacy is not only possible through cultural, socio-political and economic reflections, but through more technical readings and understandings too. Similarly, Williams (2001, 124-125) states that analysis "when rid of formalist fundamentals, describes and generates musical structures that are indeed socially mediated".

In recent years, key changes have taken place in musicology following critique voiced against many of the practices and tenets of New Musicology and Post-Modernism. Van den Toorn (1995, 228) asks why would "talk about sex, gender, politics, and society bring us closer to music and its appreciation, a sense of its immediacy, than talk—even 'technical' or systematic talk—about its polyphony, motives, dissonance, and twelve-tone aggregates"? In his monograph, *The Discourse of Musicology*, Hooper (2006, 13) too questions the New Musicology's outright rejection of musicology's "traditional precepts and highly developed and sophisticated methodologies" and their replacement with a mishmash melting pot of frameworks from outside the field of musicology. He (p. 3) argues that "several aspects of an ostensibly postmodern mode of thought are simply and inherently irreconcilable with a number of the presuppositions that must necessarily form the basis of any institutionalized research discipline – musicology included". Whilst our understanding of music has definitely been enriched and expanded by the addition of contextual interpretive studies, we should be aware of the problems that result from applying non-musicological theoretical frameworks (p. 14). Hence, the contributors to musicology as an institutionalised discourse "are obliged to ensure that their claims to discursive knowledge are genuinely (and not merely trivially) contestable in relation both to their empirical grounding and also their theoretical coherence" (pp. 138-139). Hooper (p. 137) concludes his defense of analytical methods stating that

> the notion of the 'music itself' and the correlative interpretive and analytical practices that are dependent on it are not 'ideological' fictions but instead represent entirely necessary moments within any discourse which seeks to grasp and represent particular musical works or utterances.

In current musicology, a choice between analytical and contextual models is not necessary, since both methodologies are crucial and contributive to academic scholarship through their contrasting and complementary perspectives. According to Samson (1999, 53), a formalist approach "retains its constituency and much of its potency, but it is now just one of several options open to the wide community of analysts". Agawu (1997, 297) writes that the analytical identification of the materials of compositions and their functions is "indispensable to a discipline that takes the musical object as its point of departure", even though it is not suitable to all branches of musicology. Similarly, Williams (2001, 139) states that "particular methodologies are geared to extracting certain information, and should be judged appropriately", and that "in an ensemble of discourses not all components need be concerned directly with the same aspect" (p. 124). The positivist, analytical methodologies rejected in the New Musicology are then not necessarily appropriate to the entire discourse of musicology, but are essential to certain parts of it (Hooper 2006, 18-19).

Such methods need not be exclusive, as an analytical approach can still show sensitivity to issues such as the selective scope of the canon of masterworks, limited contextual bases and the autonomous work concept (Stanley 2014). "Analysis", writes Samson (1999, 50) "may confront, may be absorbed by, or may itself absorb context". It is also important for the music theorist to acknowledge that conclusions about analytical structures often include personal and subjective interpretations and perspectives (Bent & Pople 2016). Viewing analysis as a form of interpretation suggests that other interpretations are also possible, and that conclusions drawn cannot be independent, factual or objective (Samson 1999, 45). In conclusion, Van den Toorn (1995, 229) believes that musicology is

> best served by maintaining its emphasis, one that entails the workings of music, questions about its fit, hold, and perception. It entails examining structure, in other words, investigating how music is structured and how we structure music. So, too, with its object in view, the discipline need not lose sight of the beholder, he or she who listens, perceives, and apprehends. Nor need it forget its point of departure, which is the individual context, what is sensed and felt in that light.

After careful consideration, the analytical approach undertaken in this study was chosen as best to address the research question at hand. Other less formalist perspectives grounded in sociological and other New Musicological discourses are, however, also encouraged in future research. Through a combination of such perspectives an even clearer multi-dimensional picture of South African piano

sonata composition should appear. While the principal aim of this research is analytical, the approach will take cognisance of the above arguments, and will seek to engage on a continuous basis with other perspectives where these are deemed appropriate.

1.4.2 Data collection

In support of the overarching research strategies a number of different data-collection methods were applied that are directly related to the respective research objectives. The first objective, to catalogue solo piano sonatas by South African[27] composers, was achieved through (a) extensive archival research, (b) literature studies and (c) consultation with active composers.

a. Music collections of South African archives and documentation centres were investigated for scores and recordings of piano sonatas, or references to such works.[28] These include, among others, the special collections of South African universities such as the F. Z. van der Merwe Sheet Music Collection at the University of Pretoria, and the Documentation Centre for Music at Stellenbosch University, as well as the National Archives and that of the South African Broadcasting Corporation (SABC). Special mention should be made of the music scores housed at the South African Music Rights Organisation (SAMRO), which proved to be a valuable source of material. In a few cases, archival institutions outside South Africa were also consulted, as seen for example with the inclusion of the David Hönigsberg collection kept at the *Zentralbibliothek Zürich* in Switzerland. Appendix C includes the details of those institutions in which the sonatas catalogued in appendices A and B were found.[29] Interested readers can also refer to De Jongh's Master's dissertation (2009), which contains a

[27] It is important to specify here with reference to scope, that 'South African' theoretically implies individuals that are, or have been, citizens or permanent residents of South Africa. Such biographical details are, however, not always available or accurate, since many composers in the 19th and early 20th century moved relatively freely between South Africa and Europe. An effort has been made not to exclude any individuals who were born or who had died in South Africa, independent of their official nationality. In a few special cases, which are clearly indicated in the main text and with square brackets in the catalogues, foreign composers who stayed or taught in South Africa for some time and completed relevant compositions during their sojourns in the country are also included. These include Peter Creswell, Alfred Heineman, Valentín Ruiz López and Ronald Stevenson.

[28] These collections comprise predominantly primary sources such as music scores, often in manuscript form, as seen for instance with the large number of manuscripts in the Erik Chisholm and Priaulx Rainier collections housed at the University of Cape Town's Jagger Library.

[29] This list does not include all of the many collections that were searched, but only those which contain relevant works.

comprehensive discussion of all South African music collections, and which served as a guide for the collections investigated in this research. Finally, the South African Union Catalogue (*SACat*) was consulted, which proved to be an important source for details of sonata scores and recordings housed in South African libraries, as well as the global libraries catalogue *WorldCat*, which provided information on relevant sources held in libraries outside the country.[30]

b. During the literature study component, secondary sources were checked for discussions of and references to sonatas by South African composers. These sources include all important and available encyclopedias, bibliographies, books, periodicals and academic scholarship on South African music-making. The article by Panebianco-Warrens (2011) on the history and scope of South African periodicals served as a guide for journals studied, while those of Hauptfleisch (1992), and Engelbrecht and Parker (1997; 1999/2000) were assessed for information on pre-digital South African academic scholarship. More recent academic theses and dissertations were located in the digital repositories of South African universities. All available and relevant articles in local periodicals such as *Muziki*, *Res Musicae*, *Musicus* and *South African Music Studies*[31] as well as more than 200 relevant theses, dissertations and books were researched. Searches in global music databases such as *Répertoire International de Littérature Musicale*, *Music Periodicals Database* (formerly the *International Index to Music Periodicals*) and general catalogues such as *ProQuest*, *JSTOR*, etc. provided information on international publications and academic scholarship that include sonatas by South African composers. An effort has been made to include the information available on composer's official websites and those of the organisations responsible for their estates or collections. Some more general internet sources that include comprehensive information on South African music have also been included. Miscellaneous, non-academic internet sources such as concert advertisements, have, however, only been cited where there is no other academic scholarship available on a respective composition.

[30] Since all sources listed in *SACat* are also included in *WorldCat*, reference is made to *WorldCat* entries in appendices A and B only in cases where such sources are not included in *SACat*.

[31] The periodical was initially titled the *South African Journal of Musicology*, but has been renamed *SAMUS: South African Music Studies* since 2006.

c. Many active South African composers' work lists are included on their personal websites[32] or, at times, published in periodicals, books, dissertations or theses.[33] Composers whose work lists were not readily available, out of date, or incomplete as to the information required for cataloguing purposes were consulted via email. The questions posed during consultation were close-ended, quantitative, and directly related to the first research objective: to establish whether sonatas have been composed, their date of completion, etc.

The archival and literary research component of this study produced details on more than 600 sonatas and nearly 1500 references to secondary documents in which these compositions are mentioned. In addition to the extensive exploration of relevant and available literature on South African sonata composition, more than 200 composers were approached for their input in order to ensure a high level of inclusivity. In addition, archived juvenilia and student compositions, works in progress and incomplete manuscripts were also included, as well as a few works by international composers which were completed during their sojourns in South Africa, as mentioned earlier.

An examination of sources identified during the literature study stage of cataloguing was done in accordance with the second research objective, to summarise relevant academic literature on South African piano sonatas.[34] To complete the third research objective, the evaluation of the compositional contents of recent piano sonatas by notable South African composers, analytical methods of data collection were applied. Due to length constraints, only two works could be chosen for analytical investigations. For selection purposes, a list of the most recent solo piano sonatas by South African composers that were identified during the cataloguing stage was cross-referenced with prominent South African composers as listed in the seminal music texts, *The New Grove Dictionary of Music and Musicians*, and *Die Musik in Geschichte und Gegenwart*. Accordingly, the two most recent works selected for analytical study are Hofmeyr's Piano Sonata (2011) and Graham Newcater's Piano Sonata – *Sapphire* (2013).[35] Other notable compositions completed fairly recently include those by Étienne van Rensburg (2000), Peter Klatzow (2003), Andrew Cruickshank (2004),

[32] The official website of Michael Blake (2016), for example, contains a complete catalogue of his compositions as well as other material such as performance notes and details on concerts.

[33] Instances include the article by May and Klatzow (2004) and the dissertation by Claasen (2012), which contain work lists of Peter Klatzow and Hendrik Hofmeyr respectively.

[34] For the sake of brevity, the summary of literature on South African piano sonatas in chapter 3 does not include sonatinas.

[35] These works are titled *Sonata per Pianoforte* and *Sapphire Sonata for Pianoforte* on their respective scores. Hofmeyr often uses Italian on the title pages of his compositions. Generic Italian titles have, however, been translated into English throughout this document.

Stanley Glasser (2004), John Joubert (2006, revised 2010), Surendran Reddy (2006) and Michael Blake (2008), as discussed in chapter 3.

Analytical approaches are primarily based on readings from a musical score as to the characteristics and functions of various compositional elements. The scores of the Newcater and Hofmeyr sonatas thus formed the primary research material for this objective and also the second part of this research. LaRue's *Guidelines for Style Analysis* (2011), which was developed to assist scholars in the systematic analysis of compositions, is widely accepted as a standard in the field, and served as a starting point for analytical data collection. Four stages are outlined in LaRue's framework for analysis: background study, observation, conclusion and evaluation (p. 3). It is the first three stages, in particular, that are here of importance in the realisation of the respective research objectives.

During the background study stage, a work's context is explored, primarily through literature studies of secondary sources on a composer's biographical details, his compositional language, the current musical scene, etc. Chapter 2 contains a detailed account of sources consulted during the background study of the general discourse on the sonata, as well as those on Hofmeyr and Newcater in particular. The respective chapters on these composers also include biographical details and a summary of literature on sonata practices in their compositional languages.

In LaRue's observation stage, four elements of a composition are investigated: sound, harmony, melody and rhythm (p. 3). A fifth element, growth (or form),[36] can be added to complete what he (2011, xvii) considers to be the five basic elements of a composition. Importantly, LaRue's entire framework for analysis is not strictly applied in this thesis, but merely served as a guideline or starting point. He writes (p. 5)

> that each piece is in some respects a law unto itself, requiring the analyst to adjust the general framework of examination to bring out characteristic features of a specific composer, at the same time eliminating points from any initial working outline that may be irrelevant or unproductive of insight for a particular situation.

In accordance with this, the analytical framework for data collection in this thesis has been adapted to the gist of its subject matter, the sonata structure. First-movement form, the traditional bulwark of sonata structure, plays a significant role in both the works selected for analysis. Kaplan (1984, 145) asserts that its fundamental features are "a tonal dichotomy which eventually is

[36] The term 'growth', as defined by LaRue (p. 2), is a more abstract alternative for what is conventionally included under the heading 'form', and comprises elements such as movement and shape.

resolved, a concurrent thematic duality, and a return or recapitulation". Harmony and form (with a focus on thematic material) are the most essential components of first-movement designs, and are usually present in sonata compositions, albeit at times in various unorthodox ways. These two components are also the most important in light of this thesis' focus and received the majority of analytical attention during the observation stage. While they are initially discussed separately to simplify comprehension, findings are drawn together in the concluding paragraphs. Since length constraints unfortunately prevented a discussion of all harmonic material, focus has been placed on the main thematic material and the role such material plays in structural delineation. The harmonic material of Hofmeyr and Newcater's sonatas are worlds apart, necessitating the application of different analytical frameworks. While Hofmeyr's compositional language is characterised by an extended and often ambiguous tonality with vestiges of functionality, that of Newcater is dodecaphonic. The methods and definitions in Roig-Francoli's *Understanding Post-Tonal Music* (2008) largely informed the approach undertaken in the investigation of Newcater's twelve-tone writing, while a new system for the labelling of quartal compounds (detailed in appendix E) was devised to supplement more traditional functional practices for a comprehensive investigation of Hofmeyr's compositional language. Three additional publications that served as a starting point for data collection on thematic development, form and style are Reti's *The Thematic Process in Music* (1961), Stein's *Structure and Style: The Study and Analysis of Musical Forms* (1962), and Meyer's *Style and Music* (1989).

Finally, it is important to note that harmony and form cannot only be interpreted as separate entities but should also be considered as elements of a whole characterised by complex interrelationships, overlaps and interactions. It is in the conclusion stage of LaRue's framework that the information obtained during observation is assimilated and interpreted with regard to the collective functioning, frequency of change, development and variation of material.

The realisation of the fourth and fifth research objectives, to relate the compositional characteristics of the catalogued sonatas to the general sonata model, and to outline the interpretations of the solo piano sonata in South African art music, was based on a comparative approach. Bent and Pople (2016) write of analysis that

> its central activity is comparison. By comparison it determines the structural elements and discovers the functions of those elements. Comparison is common to all kinds of musical analysis […] comparison of unit with unit, whether within a single work, or between two works, or between the work and an abstract 'model' such as sonata form or arch form. The central analytical act is thus the test for identity. And out of this arises the measurement of amount of difference, or degree of similarity.

The comparative approaches applied in the realisation of the fourth and fifth research objective can be directly paralleled to the last stage of LaRue's analytical framework, evolution (2011, 3).[37] In the evolution stage a piece is related to others that are similar in nature with regard to originality, novelty and variety. The data obtained on elements such as harmony and form during the observation stage were cross-referenced and compared not only to one another, but also to the general sonata framework and the contextual information obtained through literature studies. Through such comparisons, the differences, similarities, common themes and novel features in the respective composers' exploitation of sonata structures became clear. More general conclusions as to the collective representation of solo piano sonatas by South African composers are detailed in the final chapter.

[37] The term 'evolution' suggests a gradual or linear change. Modern developments in the piano sonata genre, by contrast, are characterised by multiple and simultaneous changes in competing directions, as is evident from subsequent discussions.

Chapter 2 – Literature review

The previous chapter outlined the aim of this thesis, namely, to catalogue piano sonatas by South African composers and to analyse selected compositions in the field. The purpose of this chapter is twofold: firstly, to review previous research on the topic to ascertain that the subject matter has not been dealt with previously; secondly, to gain background knowledge on the scope of the discourse on the sonata in general and more specifically in South Africa, scholarly work in related fields, and the composers concentrated on in this thesis.

2.1 Scholarly literature on sonatas in general

The history, development and ontology of the sonata in Europe have been the focus of academic scholarship from as early as the 18th century.[38] The discourse on the sonata has since expanded to musical centres outside Europe and has retained a position in a range of musicological disciplines until this day. A wealth of literature for background study on the formation of the sonata, its characteristics and structure is available for background study to this thesis. A seminal work in the field is the monumental three-volume series *History of the Sonata Idea* (1969; 1972a; 1972b) by William S. Newman, which gives a comprehensive account of the sonata's origin, history and development through the Baroque, Classical and Romantic periods. Newman, who is considered the foremost scholar in the field, catalogued hundreds of sonatas in his research and spent decades exploring the genre. While it has been the subject of some criticism,[39] Charles Rosen's *Sonata Forms* (1980), which takes a broader perspective in its exploration of Classical-era sonatas, chamber works, concertos and symphonies, is equally notable.

A more recent and succinct publication is *The Sonata* (2011) by Thomas Schmidt-Beste, which summarises the most important aspects of the discourse on the sonata, while acknowledging the complexity of its changing nature. The book's extended chapter on form, in particular, explicates the structural conventions of sonata composition without amounting to oversimplification. In this thesis, the definitions, conventions and formal classifications of the sonata as outlined by Schmidt-Beste are used as a baseline reference. Newman's series and Rosen's publication are, however, of critical

[38] See the 18th-century definitions by Brossard, Schulz and Rousseau included in Mangsen et al. (2014), for example

[39] See among others the reviews by La Rue (1981), Blaustein (1982) and Osmond-Smith (1982).

importance for the provision of detail in instances where Schmidt-Beste may be considered too cursory.

2.2 Scholarly literature on South African sonatas

Information on sonatas by South African composers has been included in a number of academic sources ranging from catalogues to analytical and descriptive studies. Only one source, however, has been identified with a specific focus on the sonata in South Africa:[40] Theunissen's Master's dissertation (2014), *The Accompanied Violin Sonata in South Africa: The Contributions by Temmingh, Klatzow and Hofmeyr.*[41] Theunissen's work, however, did not include a catalogue, concentrated on three compositions for accompanied violin only, and merely provided analytical overviews of the sonatas by Roelof Temmingh (1993), Peter Klatzow (1996) and Hendrik Hofmeyr (2008). The Information contained in her dissertation is primarily on structure and thematic content, with only superficial considerations of harmony, tonality and other stylistic traits.[42] A comprehensive look at sonata composition in South Africa, contextualisation of the sonata's position in practice, and the identification of novel structural or stylistic developments are lacking. It is nonetheless an important source for this thesis, since it includes a chapter on Hofmeyr's Violin Sonata No.1 (2008), as detailed in chapter 4.

2.3 Scholarly literature on South African solo piano sonatas

Broadening the field, analytical studies of specific composers' oeuvres have often included information on their solo piano sonatas. Only an overview of more comprehensive studies taking an analytical perspective is given here, since relevant sources are discussed in more detail in the following chapter. The studies by Greyling (1980), Van Wyk (2000) and Brukman (2005) on Dawid Sofius Engela, Jeanne Zaidel-Rudolph and Cromwell Everson respectively, include Engela's two

[40] Notable theses on sonatas by South African authors, but which do not focus on South African music, are those by Ballantine (1974) on the general sonata principle and Heimes (1965; 1967) on the keyboard sonatas of Antonio Soler and Carlos Seixas respectively.

[41] Translated by the current author from the Afrikaans title *Die Begeleide Vioolsonate in Suid-Afrika: Die Bydraes van Temmingh, Klatzow en Hofmeyr*.

[42] This could, however, be expected since there is limited scope for in-depth explorations within the confines of a Master's dissertation.

incomplete solo piano sonatas (1946 and 1947), Zaidel-Rudolph's Piano Sonata (1969), and Everson's Piano Sonata – *Variation I* (1953), Piano Sonata – *Variation II* (1956) and Piano Sonata (1957). Hubert du Plessis's Piano Sonata No.1, Op.8 (1952) and Piano Sonata No.2, Op.40 (1974-75, revised 1980) are discussed in a number of scholarly publications, which include Venter (1977), Aitchison (1987) and Lee (1990). Venter's extensive doctoral thesis on South African piano music, albeit somewhat outdated, also features Horace Barton's early Piano Sonata in G minor (1900) and John Joubert's Piano Sonata No.1, Op.24 (1957). This work by Joubert is also included in an article on the composer by Dickinson (1971). The most definitive analytical work on Joubert's compositional language, however, is the doctoral thesis by Geldenhuys (1976), which focuses on the composer's vocal works, but also contains brief notes on his first two piano sonatas, Op.24 (1957) and Op.71 (1972).

In a retrospective article on Michael Blake's compositional career, Muller (2011) provides short notes on the composer's Piano Sonata – *Choral* (2008) among a number of his other compositions. Explications by Van Rensburg (1996a) on his Piano Sonata No.1, W36 (1994, revised 1997) and by De Jager (2007) on his Piano Sonata – *Fried Green Tomatoes* (2006) were published in the South African journal *Musicus.* May's publications (1987; 2004) include discussions of Klatzow's piano sonatas (1969 and 2003) and other compositions, as well as biographical details on the composer.

Loeb van Zuilenburg's thesis (1999) focused on the Dutch-born composer Klaas van Oostveen and provides, in addition to a discussion on the general stylistic traits of his three compositional periods, an analysis of his Piano Sonata, Op.36 (1954), but since this work was completed before Van Oostveen's immigration to South Africa in 1957, it is not discussed in any further detail. Similarly, the Scottish-born composer Erik Chisholm's Piano Sonata – *Cornish Dance* (1926) and Piano Sonata – *An Riobain Dearg* (1939) were completed before he immigrated to South Africa in 1946 and are therefore only mentioned in brief. The writings by Clarke (2009), Jones (2005), McLachlan (2004) and Purser (2004) provide further information on Chisholm's essentially British sonatas.

In further relation to the piano, but of less importance in this instance, are the studies on piano sonatinas, sonatas for piano duet and sonatas for two pianos. The solo piano sonatinas by Willem Mathlener (1943 and 1947) are discussed in Van der Walt (2014), that of Arthur Wegelin (1959) in Stanford (1988; 1989), and that of Hans Roosenschoon (1974) in Jacobs (1987) and Fraser (2013). All these sources also include considerations of Mathlener, Wegelin and Roosenschoon's more general compositional style characteristics. Van Coller's (1995) scholarly work on Lourens Faul includes the composer's Sonata for Two Pianos (1968) in addition to a catalogue and a discussion of

his main stylistic periods. Finally, the doctoral thesis by Venter (1977) mentioned earlier also includes an analysis of Hubert du Plessis's Sonata for Piano Duet, Op.10 (1954).

2.4 Other literature

A number of analytical studies have focused on other South African piano music, as evident in Rudolph's extensive research (1978; 1982) on South African keyboard concertos and Maritz's Master's dissertation (1989) on solo piano compositions published after 1970.[43] In addition to the work by Maritz and Rudolph, the piano music of Arnold van Wyk has also been the focus of research by Ribeiro (2009) and Nöthling (2014), while Stefans Grové's piano works were analysed in Ebersohn (2006), Botha (2007) and Schoeman (2016). The well-known South African pianist Petronel Malan's doctoral thesis (2001) explored the African and European influences in Alexander Johnson's *Niš Concerto*[44] (1994) for piano and orchestra. An analytical study of the *Barbaric Dance Suite* (1949) for piano by Priaulx Rainier is included in Kruger (2009), and one of Jeanne Zaidel-Rudolph's *Pendulum* (2010) for piano and orchestra in Smith (2015). Another important source in the field is the dissertation by Odendaal, *The Piano Music of Peter Klatzow: A Stylistic Analysis of Selected Works* (2003). A number of Klatzow's most important compositions for solo piano are investigated in Odendaal's dissertation, but unfortunately neither of his piano sonatas are included. A chapter on the development of Klatzow's compositional style as reflected through his piano works concludes the dissertation.

Analyses of South African sonatas and sonatinas for instruments other than the piano have been included in a large number of studies.[45] Greyling (1980), Stanford (1988), Van Coller (1995) and Brukman's (2005) respective academic investigations of specific composers and their music include

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[43] Rudolph's research investigates the keyboard concertos by Erik Chisholm, Robert Clough, Jan Coetzee, David Earl, Gideon Fagan (1904-1980), Stefans Grové, Adolph Hallis, John Joubert, Peter Klatzow, Bernard Langley, Paul Loeb van Zuilenburg, Hans Maske, Graham Newcater, Hans Roosenschoon, Peter Rorke, Pieter Snyman, Allan Stephenson, Henk Temmingh, Roelof Temmingh, Péter Louis van Dijk, Arnold van Wyk and Carl van Wyk, while that of Maritz includes short analytical notes on piano compositions by Johan Cloete, Jacques de Vos Malan (1953-), Hubert du Plessis, Cromwell Everson, Stefans Grové, Peter Klatzow, David Kosviner (1957-), Henk Temmingh, Roelof Temmingh, Klaas van Oostveen, Arnold van Wyk, Carl van Wyk and Willem Zorgman.

[44] The word 'Niš' in the title refers to a city in Southern Serbia. The work was commissioned by the Croatian pianist Dorian Leljak and premièred by the *Niš Philharmonic Orchestra* on 23 June 1994 (Malan 2001, 1).

[45] Only comprehensive sources with a predominantly analytical focus have been included here. Theunissen's dissertation (2014), which was discussed earlier has not been included again.

Dawid Sofius Engela's Violin Sonata – *In the Classical Style* (1951); Arthur Wegelin's sonatas for flute (1943, revised 1951), violin (1978) and viola (1984); Lourens Faul's Sonata for Chamber Orchestra (1989); and Cromwell Everson's sonatas for violin (1954), solo guitar (1984), solo violin (1985, revised 1987) and solo flute (1987).[46] Pitfield's studies of 1990 and 2000 feature Étienne van Rensburg's Clarinet Sonatina (1988) and William Henry Bell's Clarinet Sonata (1926) respectively, while Hubert du Plessis's Viola Sonata (1977) is explored in great detail in Krige's doctoral thesis (1983) which focuses on the composer's chamber music, and in an explication by Du Plessis himself (1992b). Du Plessis's publication on serial procedures also includes his final work, the Sonata for Cello Solo, Op.52 (1991, revised 1994 and 2009).

Stefans Grove's sonatas have probably received the most scholarly attention, especially his *Sonate op Afrikamotiewe* (*Sonata on African Motives*)[47] (1985) for violin and piano. These works are approached from various perspectives, of which some are analytical and others didactical, in the research by Joubert (1987), Rörich (1987b), Muller (2000a; 2000b; 2005; 2006a; 2006c), Hinch (2004), Martens (2009) and Schoeman (2016).[48] The sonatas for flute (2006), clarinet (2013) and cello (2013) of Hendrik Hofmeyr are analysed in the doctoral dissertation by Le Roux (2014), which is discussed in more detail in chapter 4. The Cello Sonata is also addressed in May's article (2017) on Hofmeyr's canonic writing, in addition to the composer's Violin Sonata No.1 (2008). Also worth mentioning is the analysis of Zaidel-Rudolph's Cello Sonata – *Four Minim* by Lesićnik (1986), and the article by Franke (2011), which contain short analytical notes on Roelof Temmingh's Violin Sonata (1993). This work in addition to the composer's Sonatina for Flute and Guitar (1977), Oboe Sonata (1982) and Sonatina for Oboe and Guitar (1988) are also included in Lüdemann (1987; 1996). Finally, John Joubert's *Sonata a Cinque*, Op.43 (1963) for treble recorder (or flute), two violins, cello and harpsichord is included in the writings of Turner (1999) and Geldenhuys (1976), while the latter study also includes the composer's Viola Sonata, Op.6 (1951).[49]

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[46] Brukman's writings also mentions Everson's incomplete solo Viola Sonata of 1987.

[47] All translations of foreign language titles were done by the current author unless otherwise stated.

[48] The works featured in these studies include Grové's Clarinet Sonata (1946), Cello Sonata (1954), Flute Sonata (1955), Sonatina for Two Recorders (1955), Violin Sonata (1985) and Viola Sonata – *Landelike Lewe* (1995).

[49] Mention can also be made of the extensive doctoral dissertation by Soto (2012) on the Spanish composer Valentín Ruiz López. López lived in South Africa for about a decade and completed a Piano Sonata (1975), a Viola Sonata (1983), a Sonatina for Solo Guitar – *Ritual* (1993) and a Sonatina for Flute and Cello (2013). The composer's Piano Sonata is dedicated to Arthur Wegelin and was completed during his time in South

Since this thesis is a catalogue of 21st-century solo piano sonatas by South African composers in addition to an analytical study, it is necessary to review any possible overlap with other academic scholarship that includes catalogues of South African music. Studies that contain catalogues or discussions of a large number of works by different South African composers have been identified in a range of genres, as listed in Figure 2–1.

Subject	Author(s)
Afrikaans art songs	Potgieter (1967)
Flute music	Deppe (2012); Pauw (2015); Smith (1986); Stephenson (2012)
Clarinet music	Hartshorne (1989); Steltzner (2016); Webb (2005)
Oboe music	Gerber (2010)
Music for classical guitar	Kinsey (2009)
Chorale preludes for organ	Van Schoor (2014)
Published organ works	Godschalk (1981)
Free organ works	Jordaan (2008)
Violin works completed between 1992 and 2012	Smith (2013)
Viola music	Smith (1982)
Music for solo cello completed between 1980 and 2010	Joubert (2013)
Chamber music	Krynauw (1994)
String quartets	Martens (2017)
Music for brass ensemble	Loeb van Zuilenburg (1996)
Clarinet concertos	Carter (2014)
Music for cello and orchestra	Grové (2006)
Keyboard concertos completed between 1940 and 1980	Rudolph (1978; 1982)
Symphonic and tone poems completed between 1887 and 1990	Larkin (1993)
Symphonies completed between 1970 and 1990	Kriek (1995)

Figure 2–1: Catalogues of South African music

The information contained in these sources ranges from straightforward listings to annotated entries and in a few cases brief analytical considerations of selected works. It is important to note that catalogues of South African music for piano are limited to those by Rudolph, which were completed more than 30 years ago, on the concerto genre, and the more general discussions by Venter (1977) and Maritz (1989) mentioned earlier. No catalogues have been found of solo piano

Africa (Maritz 1989, 429-430). However, since the composer only stayed in South Africa for a brief period, this work will not be discussed in further detail subsequently.

music or the sonata genre in particular. Some of the studies listed above do, however, include more comprehensive entries on sonatas in addition to other compositions. Clarinet sonatas and sonatinas by William Henry Bell (1926), Gerard de Vries (1948), Stefans Grové (1946), Hans Maske (1971-73), Laurie Potgieter (n.d.), Henk Temmingh (1966-69), Klaas van Oostveen[50] (1981) and Carl van Wyk (1973) are explored by Hartshorne (1989), while Kinsey (2009) and Webb's (2005) dissertations include the guitar (1977) and clarinet (1992) sonatinas by Roelof Temmingh and Alexander Johnson respectively. A dissertation and subsequent articles by Smith (1982; 1987; 1988) investigate the viola sonatas of William Henry Bell (1926), Priaulx Rainier (1945), John Joubert (1951) and Hubert du Plessis (1977).[51] Sonatas and sonatinas by Robert Clough (1980), Stefans Grové (1955), David Hoenigsberg (1982-84) and Arthur Wegelin (1947) are studied in Smith's 1986 catalogue of more than 50 compositions for flute by South African composers.

2.5 Scholarly literature on the piano sonatas by Hofmeyr and Newcater

No comprehensive academic research has been undertaken with a specific focus on the solo piano sonatas by Hofmeyr and Newcater which are investigated in this study. Krawitz's brief article (2014) on the influence of African music on some of Hofmeyr's piano works includes the composer's Piano Sonata. In addition to a paragraph on his unusual première of the work in Cape Town in 2012, Krawitz discusses the possible influence of African folk music traditions on the rhythmic structure of the composition's third movement. Valuable commentary from Hofmeyr on the extent and intent of such influences in the work is also included in the article. The programme notes to the première of Newcater's Piano Sonata (see Stolp 2018) includes brief notes on its structure and the gemstone reference in the title, which has its origins in the ancient Jewish tradition of Kabbalah.[52] Information in these sources, as well as those related to the composers' other sonatas and their use of first-movement form will be explored in more detail in chapters 4 and 5.

[50] Van Oostveen's Op.69 composition is scored for two clarinets.

[51] Bell's composition is for unaccompanied clarinet or viola (see also Pitfield's work of 2000 mentioned earlier), and that of Du Plessis is scored for solo viola.

[52] Additional information on a short film by Aryan Kaganof on Newcater and a lecture response by Stephanus Muller given at the première of the composition is included in the chapter on Newcater.

A large volume of scholarly literature in various formats is available on Hofmeyr and Newcater in addition to those detailed above. These sources range from the more non-scholarly, such as magazine articles, reviews and concert listings, to theses, dissertations and peer-reviewed articles. Various research approaches are also seen in the authors' application of didactical, analytical,[53] biographical and descriptive frameworks, among others. In the following sections, the principal literature available on the selected composers is outlined. Specific attention has been given to academic sources and those that are characterised by an analytical or style-orientated approach. Due to space constraints, reviews, concert listings and more colloquial publications have not been included.

2.6 General scholarly literature on Hofmeyr and Newcater

The volume of scholarly work on Hofmeyr is directly related to his status as one of South Africa's most prominent living composers. No fewer than fifteen theses and dissertations have focused on works by the composer, starting with Roos's biographical study, work list and analyses of the song cycle *Alleenstryd*[54] (*Outcast*) (1996) and String Quartet No.1 (1998) in 2000.[55] A wealth of academic studies followed: stylistic analyses by Korvink (2006) focused on two works for solo violin *Nelle mani d'Amduscias* (*In the Hands of Amduscias*) (1996) and *Luamerava* (2000); [56] Webb's catalogue of South African clarinet music (2005) includes analytical notes on *Partita canonica* (1983) for solo clarinet; Nay (2008) documented the recording process of *Notturno elegiaco* (*Elegiac Nocturne*) (1998) for flute, cello and piano and also provided a short analysis thereof;[57] Cupido (2009) explored the socio-political influences in Hofmeyr's composition of *Alleenstryd;* Kinsey (2009) included a short analysis of *Rapsodia notturna* (2007) for piano and guitar in her catalogue of South African classical

[53] It is notable that many supposedly analytical studies often contain general, rather superficial descriptions of parameters such as tempo, instrumentation and global structure, without any investigation of finer compositional, stylistic or contextual matters.

[54] *Alleenstryd* has been released in three versions by Hofmeyr, for low, medium and high voice with piano accompaniment.

[55] Roos delivered a paper on her research at the 27th annual congress of the Musicological Society of Southern Africa in Bellville the same year (see Roos 2001).

[56] According to Hofmeyr (2007b, 47) the title of his piece is derived from Credo Mutwa's account of the Southern 'Bantu' in which the beautiful Luamerava was one of the offspring of the Lost Star who lived near the Zambezi.

[57] The *Notturno elegiaco* was originally scored for solo harp (1996), but later arranged as trio for flute, cello and piano (1998), as well as violin, cello and piano (2003).

guitar music; Martens (2009) approached *Luamerava* from an analytical, didactical perspective; Deppe's study of South African flute music (2012) includes *Marimba* (2000) for solo flute; Haecker (2012) contains an analysis of *Desert Sun* (2007) for mixed choir and general stylistic considerations of Hofmeyr's compositional language; Claasen (2012) investigates the text settings in the song cycle *Die Stil Avontuur* (*The Quiet Adventure*) (2003) and also provides a brief analysis thereof; Carter (2014) contains analytical information on the composer's Clarinet Concerto (2012) as well as short notes on his Clarinet Sonata (2013); Von Geyso's (2014) dissertation concentrates on *Sinfonia africana*[58] (2003) for soprano, choir and orchestra, *Gebed om die Gebeente* (*Prayer for the Bones*) (1999) for voice, cello, flute and piano, and *Afrika* (*Africa*) (2001) for mixed choir; Smit (2014) contains brief notes on the commission and première of Hofmeyr's Horn Sonata (2006); Crankshaw (2015) explores the composer's analytical theories and discusses his compositional language with examples from *Notturno* (2003) for solo piano; nearly all Hofmeyr's flute compositions[59] are mentioned by Pauw (2015) in her study on the canon of South African flute compositions; finally, Martens's (2017) doctoral thesis on string quartets by South African composers includes brief discussions of Hofmeyr's three string quartets (1998, 2005 and 2006)[60] and the orchestral work *Ingoma* (*Songs*) (1998) which was arranged for string quartet in 2010.[61]

In celebration of Hofmeyr's 50th birthday in 2007, the South African journal *Musicus* dedicated an entire issue to the composer. The issue comprised of articles on a range of subjects by well-known

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[58] Sections of *Sinfonia africana* share compositional material with the other two works.

[59] Pauw mentions Cavatina (1980) for flute and piano; *Incantesimo* (*Incantation*) (1997) for solo flute; *Notturno elegiaco* (1998) for flute, cello and piano; Flute Concerto (1998-99); *Gebed om die Gebeente* (*Prayer for the Bones*) (1999) for soprano, flute, cello and piano; *Due sonetti di Petrarca* (*Two Petrarchan Sonnets*) (2000) for soprano, recorder (or flute), cello and harpsichord (or piano); *Marimba* (2000) for solo flute; *Ainsi qu'on oit le cerf bruire* (*As the Deer Pants for Water*, Psalm 42) (2002) for soprano, violin, cello and piano; *Il poeta e l'usignolo* (*The Poet and the Nightingale*) (2004) for flute and guitar, or flute and harp (arranged in 2005); Variations on a Chorale (2005) for flute and organ; Flute Sonata (2006); *Dover Beach* (2007) for soprano, flute, violin and piano; *Il giardino delle Esperidi* (*The Garden of the Hesperides*) (2009) for seven flutes; *It Takes Two* (2009) for flute, cello and piano; *Lied van die Somerwind* (*Song of the Summer Wind*) (2009) for flute and violin; *Mabalêl – Fantasia on the poem by Eugène Marais* (2010) for flute and piano; Trio for Flute, Clarinet and Piano (2010); *Diptych* (2011) for soprano, flute, clarinet, two violins, viola, cello and piano; Concerto for Flute, Harp and Strings (2012); and *Ingoma* (2013) for four flutes. Some of these works are also arrangements of earlier works, or have been arranged by Hofmeyr for other ensembles at a later stage.

[60] The 2005 composition is titled *Of Darkness and the Heart* and is scored for string quartet and soprano (Martens 2017, 96-97).

[61] Carter's doctoral thesis on all of Hofmeyr's chamber music (2019) was unfortunately completed too late for inclusion in this study.

South African musicologists, which included: Franke[62] on Hofmeyr's orchestral compositions with a focus on *Raptus* (1996) for violin and orchestra, *Ingoma* (1998) for orchestra,[63] Piano Concerto (1998), Flute Concerto (1999), *Umculo Wemvula* (*Rainmusic*) for orchestra (2001), Double Concerto for Violin and Flute (2002), *Sinfonia africana* (2003), Concerto for Two Pianos (2004) and Cello Concerto (2005); Grové on chamber music with a concentration on String Quartet No.1 (1998); May (2007a; 2007b) with a biography, work list and analysis of the chamber opera *The Fall of the House of Usher* (1987); Pooley[64] on solo piano music with a focus on the structuralism and organic unity in *Nag* (*Night*) (1981-83), *Dans van die Reën* (*Dance of the Rain*) (1986), *Variazioni sopra una Mazurka di Chopin* (*Variations on a Mazurka by Chopin*) (2002), *Notturno* (2003) and *Partita africana* (1999-2006); Van der Mescht (2007a) on Afrikaans art songs with an investigation into the setting of *Vier Gebede by Jaargetye in die Boland* (*Four Seasonal Prayers in the Boland*) (2004) for voice and piano on a text by N. P. Van Wyk Louw; and an interview between Hofmeyr and Bezuidenhout on stylistic, compositional and aesthetic matters. The first issue of *Musicus* in 2008 also included three articles that feature Hofmeyr's compositions: the composer's First String Quartet is mentioned by Grové, Variations on a Chorale (2005) for flute and organ by Steyn, and *Mars van die Lilliputters* (*March of the Lilliputians*) (2006) by Olivier et al.[65]

Other notable publications are those by Oggel (1997) and Winterbach (1997), which contain biographical information and interviews with the composer, May's (2003) analysis of pitch organisation in *Alleenstryd* (1996) and his extensive discussion (2017) on Hofmeyr's canonic writing, Blake's (2005b) critique of *Sinfonia africana* (2003), Spies's (2006) exploration of the text settings of Elisabeth Eybers's poetry in *Die Stil Avontuur* (2003), Hofmeyr's (2007b) explication of the compositional structure of and influences on *Luamerava*, Muller's (2009) discussion of the debate surrounding his critical review of *Sinfonia africana,* and lastly Spies (2010), Smith (2011), Blake (2011) and Olsen's (2019) commentary on the one-act opera *Saartjie* (2009).

Arguably the most important scholarly work on the compositions of Newcater is that of the South African musicologist Mary Rörich. Her monumental doctoral thesis (1984), in which Newcater's dodecaphonic orchestral compositions are analysed, was followed by another two publications on

[62] A long article by Franke on three generations of South African orchestral music followed in 2012, which contained much of the same information, but with a specific concentration on *Ingoma* (1998) and *Sinfonia africana* (2003).

[63] The Xhosa title of the work indicates its utilisation of two Xhosa melodies (Franke 2012, 118).

[64] Pooley's Master's dissertation (2008) has a chapter on Hofmeyr that contains similar information to his 2007 article.

[65] See Grové (2008c), Steyn (2008b) and Olivier et al. (2008).

the composer. The first (1987a) contains biographical notes, a summary of Newcater's compositional career and analyses of two compositions, *Variations de Timbres* (1967*)* and Symphony No.1 (1962-64), whilst the second (1987c) focuses on the composer's Symphony No.3 (1967-78).[66] The *Variations de Timbres* also formed part of an earlier analytical study by Van Schalkwyk (1974), whilst Symphony No.3 was studied by both Rudolph (1982) and Kriek (1995). Other compositions that have been analysed include *Palindromic Structures* (1976-77) for piano and orchestra also by Rudolph (1982), Clarinet Concerto (1982) by Hartshorne (1989) and Carter (2014), and String Quartet (1984) by Leonard (2014). The last-mentioned work is also included in Martens's (2017) discussion and catalogue of South African string quartets.

The epic poem *Raka* (first published in 1941) by N. P. Van Wyk Louw is a seminal work of South African literature which has influenced a multitude of writers, artists and composers. Newcater's ballet *Raka* (1967),[67] which is based on the poem, is believed to be one of his most important compositions and has been the subject of numerous academic studies. Publications by Grové (2002), and Van Coller and Van Jaarsveld (2010a; 2010b) on the *Raka* discourse concentrate on the relations between Newcater's music and Van Wyk Louw's poem, but with only short notes on compositional style and characteristics. Steyn's Master's dissertation (2008a), however, provides a more thorough analytical study of the composition's dodecaphonic structure, thematic development and relations to other compositions by Newcater.

Malan's (1984e) entry on Newcater in the *South African Music Encyclopedia* provides biographical details on the composer, a work list and brief notes on a number of his compositions. An article by Levy (1992b) also provides biographical details and highlights Newcater's compositional career, whilst the archive at the Documentation Centre for Music (DOMUS),[68] University of Stellenbosch, holds a wealth of documents on the composer, which includes autograph scores, publications and correspondence.

In the following chapter, some of the most important sources listed here on solo piano sonatas by South African composers are summarised. Scholarly literature with details on thematic, tonal and

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[66] In addition, Rörich delivered a paper on the harmonic and stylistic characteristics of Newcater's Symphony No.3 at the Tenth Musicological Congress in Johannesburg, 2-9 July 1983 (Levy 1984b, 85).

[67] Newcater reworked the ballet into a radio drama (1967) and an orchestral suite (1973). The composer's music was also used in a film on *Raka* in 1968 (Steyn 2008a, 104).

[68] See (Lambrechts 2011) for a list of documentation on Newcater contained in the special collections of DOMUS.

structural features has received specific emphasis. Before looking at these works in more detail, however, a broader overview of South African sonata composition is given, in addition to a discussion on the main research findings observed during the cataloguing stage.

Chapter 3 – The piano sonata in South Africa

Western art music practices in South Africa originated from Dutch and British colonisation in the 17th and 19th century respectively. During colonial rule, amateur musicians, the church and military groups were the main proponents of art music in the country (Rycroft et al. 2009). Since the 1900s, however, South Africa had established its own performers, composers and professional music institutions (ibid.). Importantly, the development of South African art music has continuously been repositioned in an African context that reflects (to different degrees) local influences and hybridisation. Scherzinger (2004, 611) writes that

> although its role has been systematically under-narrated, the importance of African music to the development of Western music in the twentieth century has been considerable: aside from the extensive quotations of African music in that of the West, African procedures and structures arguably lie at the heart of some of Europe's most ground-breaking musical production.

3.1 South African keyboard music

Keyboard music[69] in South Africa dates back to the mid-17th century when musicians played the *clavesingal,* a small type of harpsichord tuned a fifth or octave higher, in the fort at the Cape of Good Hope (Venter 1986, 16). Pianos in particular were imported from around 1795, in accordance with the heightened development of piano music in Europe during this time (Venter 1977, 7). The first notated keyboard pieces composed on South African soil were most probably those of Meent Borcherds, which were completed in the late 18th century (Bouws 1966, 42). Venter (1986, 23) also mentions *The Capture of the Cape of Good Hope* composed by a Miss Barthelemon in 1795 as one of the first examples of South African programme music. It was, however, only from the 19th century that composers and keyboardists notated and documented their musical inventions regularly (Bouws 1957, 9), and from 1848 that music was printed in the Cape (Venter 1986, 25). Some of the first piano pieces by South African composers to be published are those by Jan Stephanus de Villiers written in the 1850s and 1860s (Malan 1979c, 343). South African music of the 19th century was largely influenced by British tastes and towards the end of the century comprised drawing-room pieces such as ballads characterised by Victorian sentimentality and melodrama (Venter 1986, 24).

[69] Keyboard music here refers to chordophones and does not include the colloquially named 'thumb piano' or mbira, which is an idiophone that has been played on the African continent for thousands of years.

3.2 Sonatas in South Africa

According to the studies by Venter (1977; 1986), the sonata had a negligible position in South African piano music composed between 1854 and 1952. Venter (1986, 24) found only a single piano sonata in the 813 compositions he investigated, which excluded jazz and Afrikaans dance music, with the majority of works (73%) comprising other dance pieces. The research undertaken here proves, however, that sonatas held a prominent position in South African art music-making from around the end of the 19th century to the present day. A total of 620 sonatas and sonatinas are catalogued here that have been completed by 192 composers since 1875.[70] 106 composers wrote sonatas for piano, two pianos or piano duet, representing 247 works, or 39.8% of the total.

In accordance with the first research objective, the catalogues included as appendices A and B detail the sonatas and sonatinas for piano (including compositions for two pianos and piano duet), and those for other instruments respectively.[71] Information on composers' dates of birth and death has been included, as well as the titles and dates of completion of the works.[72] Information on commissions and dedications, as well as further notable details have been listed in the final 'Notes' column. The 'Score/Audio' column includes information on the archives, documentation centres, libraries, etc. in which scores and recordings of the respective works are housed.[73] The column labelled 'Sources' lists nearly 1500 citations of secondary sources in which the respective works are mentioned.[74] This information should be helpful for anyone interested in the works mentioned and can be consulted for further details on some of the compositions that are not discussed in detail here.

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[70] I presented some of the research findings included here at the Annual Congress of the International Association of Music Libraries, Archives and Documentation Centres in Leipzig, Germany (22-27 July 2018) in a paper titled *Cataloguing Sonatas by South African Composers: A Recapitulation of the Process, Findings and Trends.*

[71] While the research aim and scope of this thesis only required the completion of the catalogue on piano sonatas (appendix A), the catalogue on other sonatas (appendix B) has been included to provide further context. A consideration of the entire field of sonata composition has been beneficial to this study, since more comprehensive conclusions could be drawn regarding the position and prominence of the piano sonata in relation to sonata composition in general.

[72] Biographical dates have been established as far as possible but could not be obtained in all cases. An asterisk under the 'Died' column in the catalogues is used to indicate that a composer is still living.

[73] For the sake of brevity, acronyms and abbreviations have been used in this column. All acronyms and abbreviations are listed and explained in appendix C.

[74] Further details on the sources are included in the bibliography.

Of the 620 sonatas listed in the catalogues, the largest group (232 or 37.4%) are scored for solo piano, while sonatas for accompanied violin make up the second largest (87 or 14.0%). This is followed by sonatas for cello (38 or 6.1%), clarinet (33 or 5.3%), organ (26 or 4.2%), flute (24 or 3.9%) and viola (20 or 3.2%) respectively. Sonatas for two pianos (12 or 1.9%) and piano duet (3 or 0.5%) feature much less than their solo counterparts. The remaining 23.5% of compositions are made up of a remarkable 66 different instrumentations or ensembles of which some are decidedly unconventional, as seen, for example, in Péter Louis van Dijk's Sonatina for Solo Accordion (1973) and Carl van Wyk's Sonata for Strings and Castanets (1980). Johan Cloete's quasi-Dadaist Piano Sonata No.1 – *Ars Moriendi, Music Theatre* (1980) is scored for piano and tape. The composer explains (2009, 39) that it

> features the use of *objets trouvés*, recorded commentary, re- and decomposing structures, replete with toilet chain and flush concluding the first movement per se – as well as a short-lived flirtation with generating aimless, undifferentiated forms.

One of the most peculiar sonatas, is certainly Michael Blake's *Sonatas and Interludes* (2016) for prepared voice, which pays homage to Kurt Schwitters's *Ursonate* in its use of sound poetry based on words drawn from social media (see Blake 2016). In recent years, a number of sonatas have also been composed for the marimba, following the fairly recent transformation of this age-old African instrument into a protagonist of the concert stage. Peter Klatzow, who is internationally renowned for his marimba compositions, completed a Sonata for Violin and Marimba (2001) and a Sonata for Solo Marimba (2016), while Hendrik Hofmeyr composed a Sonata for Vibraphone and Marimba (2016). Figure 3–1 lists the respective instrumentations and ensembles for works included in the catalogue.[75]

[75] Cloete's composition for piano and tape has been included under the general piano category since it is performed by a single person.

Number	%	Instrumentation
232	**37.4**	**Piano**
87	14.0	Violin
38	6.1	Cello
33	5.3	Clarinet
26	4.2	Organ
24	3.9	Flute
20	3.2	Viola
12	**1.9**	**Two pianos**
10	1.6	Oboe
10	1.6	Recorder
7	1.1	Solo guitar
6	1.0	Bassoon
5	0.8	Horn
5	0.8	Solo cello
5	0.8	Solo viola
5	0.8	Solo violin
5	0.8	Strings
4	0.6	Chamber ensemble
4	0.6	Double bass
4	0.6	Saxophone
4	0.6	Solo flute
4	0.6	Trombone
3	0.5	Brass
3	**0.5**	**Piano duet**
3	0.5	Trumpet
3	0.5	Two flutes
3	0.5	Viola and violin
2	0.3	Bassoon and clarinet
2	0.3	Cor anglais
2	0.3	Flute and guitar
2	0.3	Harpsichord
2	0.3	Two clarinets
2	0.3	Two violins
2	0.3	Wind ensemble
1	0.2	Bassoon and flute
1	0.2	Bassoon and organ
1	0.2	Bassoon, clarinet and viola
1	0.2	Bassoon, oboe and viola

Number	%	Instrumentation
1	0.2	Bassoon, viola and violin
1	0.2	Castanets and strings
1	0.2	Cello and double bass
1	0.2	Cello and flute
1	0.2	Cello and organ
1	0.2	Cello and violin
1	0.2	Cello, flute and piano
1	0.2	Cymbal, flute and piano
1	0.2	Double bass and viola
1	0.2	Flute and harp
1	0.2	Flute and harpsichord
1	0.2	Flute and orchestra
1	0.2	Flute, piccolo and piano
1	0.2	Guitar
1	0.2	Guitar and oboe
1	0.2	Harp
1	0.2	Harpsichord and three flutes
1	0.2	Harpsichord and viola
1	0.2	Marimba and vibraphone
1	0.2	Marimba and viola
1	0.2	Marimba and violin
1	0.2	Organ and strings
1	0.2	Organ and violin
1	0.2	Percussion and piano
1	0.2	Percussion and strings
1	0.2	Percussion and violin
1	0.2	Prepared voice
1	0.2	Solo accordian
1	0.2	Solo marimba
1	0.2	Solo oboe
1	0.2	Solo trumpet
1	0.2	Three flutes
1	0.2	Two cellos
1	0.2	Two cellos and piano
1	0.2	Two clarinets and bassoon
1	0.2	Two recorders
1	0.2	Two violas and piano

Figure 3–1: Instrumentation of sonatas catalogued in appendices A and B

The oldest specimens of sonatas listed in the catalogue date from the late 19th century and were composed almost exclusively by expatriates who later settled in South Africa. The German-born

composer and violinist Carl Edmund Otto von Booth's *Sonata Quasi Fantasia* for organ,[76] which was published in 1875 by Weekes and Company, London (Figure 3–2), and the English-born composer and organist William Coulson Tregarthen's Organ Sonata in A minor of 1877 are the earliest records in the catalogue.[77]

Figure 3–2: Von Booth's Sonata Quasi Fantasia (1875) for organ

The first piano and violin sonatas included are those by the English-born composers William Henry Bell and Horace Barton, which date from 1897 and 1900 respectively.[78] Victor Hely-Hutchinson's Piano Sonata in E♭ major of 1909 (Figure 3–3),[79] which was published under the title *Little Sonatina* in *A Child's Thoughts* (1910) when he was only nine years old (Figure 3–4), is most probably the first sonata by a South African-born composer.[80]

[76] The composer sometimes used the shortened name Otto Booth.

[77] Since Von Booth settled in South Africa around 1890 and Tregarthen immigrated in 1878, both these works were completed before the composers moved to South Africa (Malan 1986d, 383; 1986f, 454).

[78] Barton immigrated to South Africa in 1897 and Bell in 1912 (Van der Spuy 1979a, 153; Wille 1979, 137). The former's Piano Sonata listed here is discussed in more detail later in this chapter.

[79] A number of short excerpts of the openings of movements referred to in the text have been included here to show their diversity. All music examples included in this document have been set in a digital format by the current author.

[80] Victor Hely-Hutchinson was the son of Sir Walter Hely-Hutchinson, Governor of the Cape of Good Hope (Swanson 1982, 187-191).

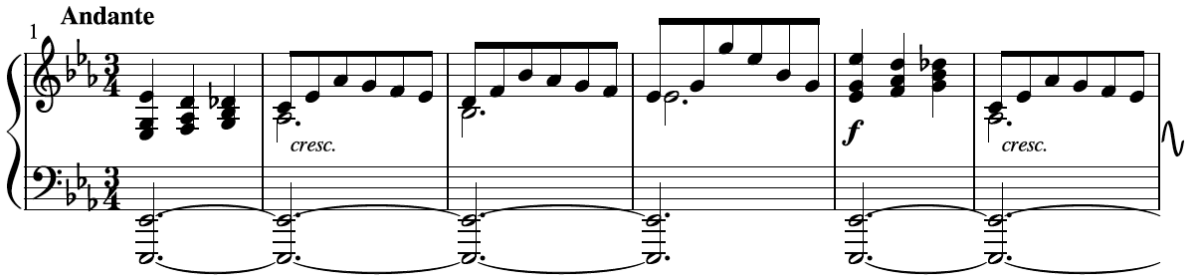

Figure 3–3: Hely-Hutchinson, Piano Sonata No.1, movement I, bb. 1-6

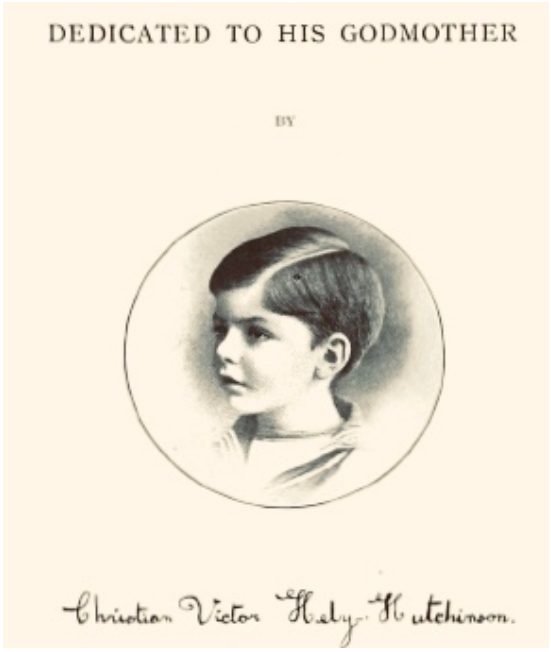

Figure 3–4: Dedication page of Hely-Hutchinson's A Child's Thoughts (1910)

Of the 192 composers listed in the catalogues, 86 (44.8%) composed sonatas exclusively for instruments other than the piano, 60 (31.2%) for the piano as well as for other instruments, and 46 (24.0%) for the piano only. The names and surnames of those composers who completed sonatas for both piano and other instruments are italicised in appendices A and B. Among the individuals who only completed sonatas for instruments other than the piano are well-known South African composers such as William Henry Bell, Malcolm Forsyth, Stefans Grové, Alexander Johnson, Priaulx Rainier, Allan Stephenson, Roelof Temmingh and Niel van der Watt. The composers listed in the catalogue who completed the most sonatas are Rosalie Nan Adams, Erik Chisholm, Peter Lawrence Cohen, David Hönigsberg and Peter Klatzow. All these individuals also completed sonatas for the piano in particular. The relatively few prominent South African composers who did not compose any sonatas include Jacques de Vos Malan, Robert Fokkens (1975-), David Kosviner, Thomas Rajna (1928-) and Kevin Volans. Special mention should be made of the celebrated South African

composer Arnold van Wyk, who worked on a number of sonatas for violin, cello and piano respectively, especially during his youth. While many of these compositions were left uncompleted, others such as the prizewinning Violin Sonata in G minor (1939) were finalised, but later withdrawn. See the detailed catalogue by Muller (2014) for more information.[81]

Indicative of white male dominance in the field, only 28 (14.6%) of the 192 composers included in the catalogue are female, and only 6 (3.1%) are not white. The contribution by nonwhite and female composers is nevertheless substantial, as seen for example in the esteemed Violin Sonata (1952) by Blanche Gerstman, the Viola Sonata (1945) by Priaulx Rainier (Figure 3–5), the Piano Sonata (1969) by Jeanne Zaidel-Rudolph, and the *Clazzical Piano Sonata* (2006) by Surendran Reddy.[82] Young African composers such as Bongani Ndodana-Breen and Andile Khumalo completed woodwind sonatinas in their student days, but have not contributed to the form since.

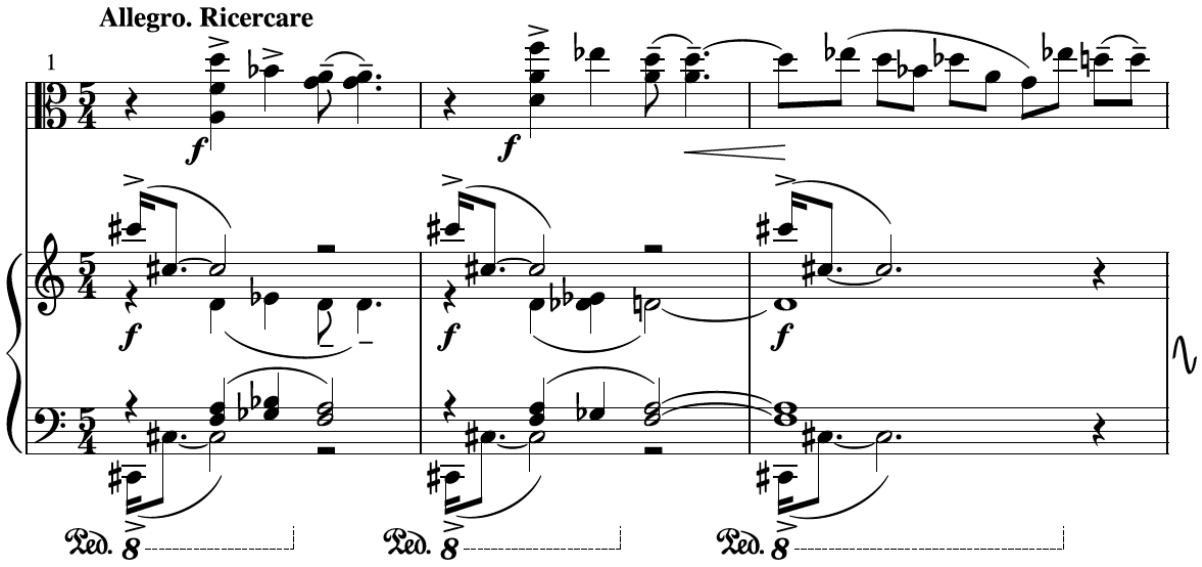

Figure 3–5: Rainier, Viola Sonata, movement I, bb. 1-3

A consideration of the titles and subtitles of sonatas included in the catalogues suggests a diverse range of applications, influences and interpretations of the sonata as a guiding principle. Some, for example, have been influenced by jazz, as evident in David Hönigsberg's *Sonatina in Jazz* (1985) for small brass ensemble and Alexander Johnson's popular *Jazz Sonatina* (1989, revised 2011) for clarinet. Reddy's third-stream compositions in what the composer personally referred to as a

[81] Van Wyk's most renowned piano composition *Nagmusiek* contains some sonata elements such as the incorporation of a first-movement design (Ferguson 1987, 21-22; Muller 2014, 90-105), and so does another work for solo piano, *Ricordanza* (1984) (Thom Wium 2008, 6).

[82] These sonatas by Reddy and Zaidel-Rudolph are discussed in more detail later in this chapter.

clazzical style need special mention. His *Clazzical Sonata* for piano of 2006, for example, is subtitled *The Hammerclazz* in reference to both Beethoven's monumental *Hammerklavier Sonata* Op.106 (1818) and the jazz elements manifest in Reddy's late compositional language.

While the sonata is historically considered a form of absolute music, other sonatas in the catalogue suggest political, social and cultural motivations or influences in their composition. The titles of such works often allude to extra-musical connotations, and they frequently incorporate culturally significant thematic or traditional African musical elements. Chris Lamprecht's *Sarie Marais Sonata* (1993) for piano, for example, is based on an Afrikaans folk song that originated in the Anglo-Boer War, the opening melody of which is indicated with grey noteheads in Figure 3–6.[83] Michael Blake's *Choral Sonata* (2008) for piano takes as its point of departure the choral works of previously marginalised African composers such as Michael Moerane and Reuben Caluza,[84] while David Hönigsberg's Sonata for Double String Orchestra and Percussion (1987) is subtitled *Soweto 1976* in reference to the uprising of black youth against the apartheid government on 16 June that year, an important historic event that changed the South African political landscape forever. The third movement of Hofmeyr's Piano Sonata (2011) incorporates rhythmic cycles characteristic of some African musics, while that of Hans Roosenschoon's Piano Sonatina (1974) parodies the former national anthem of the South African apartheid state, *Die Stem van Suid Afrika* (Fraser 2013, 30).

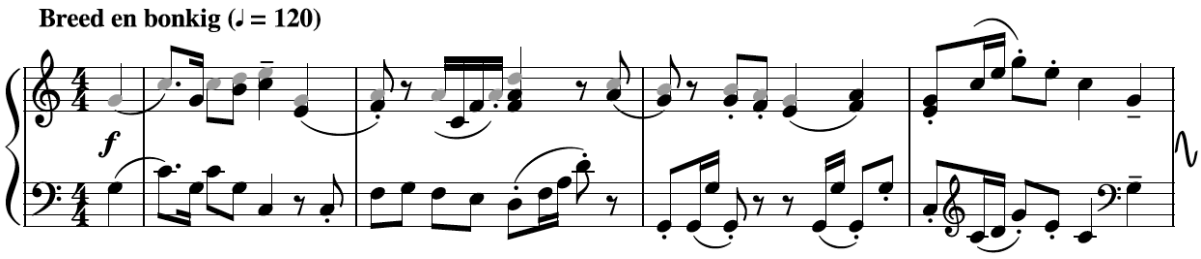

Figure 3–6: Lamprecht, Piano Sonata, movement I, bb. 1-4

On a less serious note, the word 'Springbuck' in Surendran Reddy's *Spring(buck) Sonata in Simple Rug-beat Time* (c. 1991) for piano solo, refers to South Africa's national rugby team, hence, the punning reference *to rug-beat* instead *of rag-beat* in the composition's title. A number of odd and miscellaneous titles are also included in the catalogue, such as *Die and Let Die* in Reddy's Piano

[83] *Sarie Marais* in turn is based on the American song *(Sweet) Ellie Rhee* (1865) by Septimus Winner (Els 2013). See song 143 in the *FAK-Sangbundel* (1989) for the Afrikaans version of this song, of which the rhythmic structure is somewhat different from the application by Lamprecht.

[84] This work is discussed in more detail later in the chapter.

Sonatina of 2007*, Threesome for Two* in David Dubery's Oboe Sonatina (1986), *Fried Green Tomatoes* in Frederick de Jager's Piano Sonata (2006), and *Sonata Seducente, Sex Sonata* in Braam van Eeden's Piano Sonata No.6 (2013).

The number of secondary sources in which the catalogued sonatas are mentioned in relation to their composition, performances, recordings and academic study, as well as the number of archives, libraries and documentation centres in which scores and recordings of them are housed, give an idea of their popularity in South African music-making.[85] Some of the most popular sonatas according to these parameters are listed in Figure 3–7, with compositions for piano highlighted in blue.

[85] For ease of comparison, the works are listed chronologically, as older works have had more time to accumulate references, performances, recordings, etc. This consideration of prominence is only an estimate and cannot be proven factually. The number and details of sources in which these works are mentioned can be viewed in the respective catalogues.

Composer		Work
Barton	Horace Percival	Piano Sonata No.1 in G minor (1900)
Bell	William Henry	Clarinet (or Viola) Sonata in D minor (1926)
Chisholm	Erik	Piano Sonata in A major - *An Riobain Dearg* (1939)
Rainier	Priaulx	Viola Sonata (1945)
Grové	Stefans	Clarinet Sonatina (1946)
Gerstman	Blanche	*Out of the Christmas Stocking* (1947) [I: Sonatina]
Chisholm	Erik	Piano Sonatina - *Écossaise* (1951)
Joubert	John	Viola Sonata, Op.6 (1951)
Du Plessis	Hubert	Piano Sonata No.1, Op.8 (1952)
Gerstman	Blanche	Violin Sonata No.1 (1952)
Du Plessis	Hubert	Sonata for Piano Duet, Op.10 (1954)
Grové	Stefans	Cello Sonata (1954)
Grové	Stefans	Flute Sonata (1955)
Joubert	John	Piano Sonata No.1, Op.24 (1957)
Wegelin	Arthur Willem	Piano Sonatina, Op.8 (1959)
Joubert	John	Sonata for Treble Recorder (or Flute), Two Violins, Cello and Harpsichord - *Sonata a Cinque*, Op.43 (1963)
Klatzow	Peter	Violin Sonata (1967)
Klatzow	Peter	Piano Sonata No.1 (1969)
Zaidel-Rudolph	Jeanne	Piano Sonata (1969)
Joubert	John	Piano Sonata No.2, Op.71 (1972)
Du Plessis	Hubert	Piano Sonata No.2, Op.40 (1974-75, revised 1980)
Wegelin	Arthur Willem	Violin Sonata, Op.24 (1978)
Zaidel-Rudolph	Jeanne	Cello Sonata - *Four Minim* (1982, revised 1992)
Grové	Stefans	Violin Sonata - *Sonata on African Motifs* (1985)
Johnson	Alexander Frederick	Clarinet Sonatina -*Jazz Sonatina* (1989, revised 2011)
Du Plessis	Hubert	Sonata for Cello Solo, Op.52 (1991, revised 1994 and 2009)
Temmingh	Roelof	Violin Sonata (1993)
Watt	Martin	Violin Sonata No.1 (1993)
Klatzow	Peter	Violin Sonata (1994)
Grové	Stefans	Viola Sonata - *Landelike Lewe* (1995)
Klatzow	Peter	Piano Sonata No.2 (2003)
Hofmeyr	Hendrik	Sonata for Two Pianos (2004)
Hofmeyr	Hendrik	Flute Sonata (2006)
Hofmeyr	Hendrik	Horn Sonata (2006)
Hofmeyr	Hendrik	Violin Sonata No.1 (2008)

Figure 3–7: Chronology of prominent South African sonatas

It is notable that some of these works, perhaps because their titles drew the attention of the New Musicology, have appeared frequently in scholarly publications as the subject of criticism. Stefans Grové's *Sonata on African Motifs* (1985) for accompanied violin (Figure 3–8) is an example. In the work, Grové attempted to capture what he described in his own words as "the heartbeat of Africa with its mysterious and primal forces" (Joubert 1987, 16). A number of New Musicologists have

critiqued Grové for what they believe to be a romanticised and exoticised representation of Africa in his works, as seen for example in Blake (2006/2007, 24) and Muller (2000a, 134).

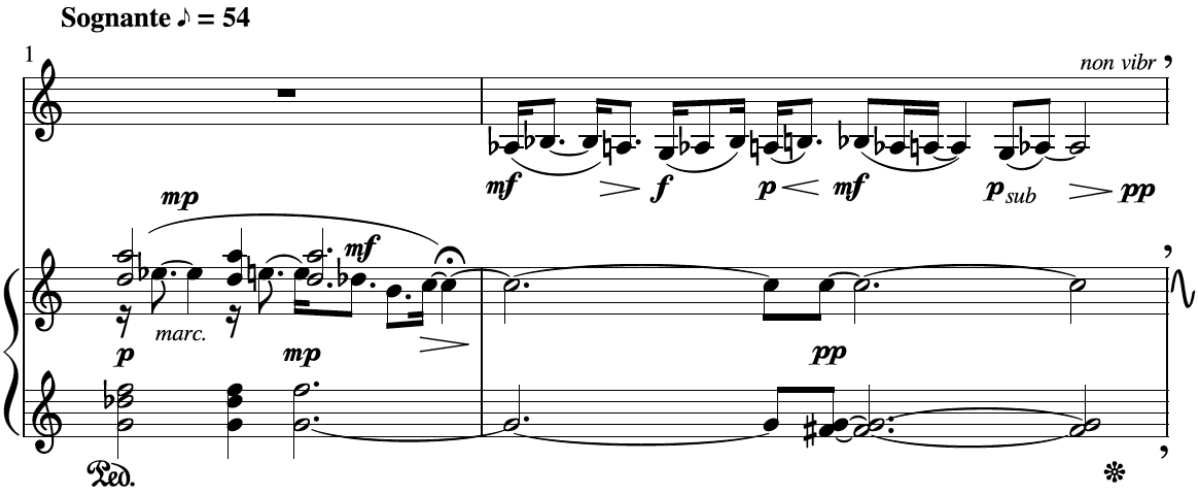

Figure 3–8: Grové, Violin Sonata, movement I, bb. 1-2

3.3 Piano sonatas in South Africa

Of the 247 piano sonatas listed in appendix A, the vast majority (232 or 93.9%) are scored for solo piano, while sonatas for two pianos (12 or 4.9%) and piano duet (3 or 1.2%) feature much less prominently. The works for piano in appendix A can be further divided into compositions having the sonata title (179 or 72.5%) and those containing its diminutive sonatina (68 or 27.5%). A chronological estimation[86] of piano sonatas included in the catalogue shows that there was a more-or-less gradual increase in the number of works composed per decade between 1896 and 1975, but with decreased numbers around 1916-1925 and 1936-1945, as illustrated in Figure 3–9.[87] The most productive decade for piano sonata composition was 1966-1975 with a total of 40 works completed during this time. Numbers dwindled in the following years to around 22 piano sonatas per decade between 1976 and 2005. During the most recent period (2006-2015), however, a total of

[86] Exact dates are available for 208 of the 247 compositions included in appendix A. Dates of most other piano sonatas could be estimated by taking into account composers' birthdates and the date of completion of their other works. This timeline is then only an estimation according to the information available.

[87] It is interesting to note that the two periods with decreased numbers happen to coincide largely with the First and Second World War, which could be related to the matter.

30 piano sonatas were completed, which positions this period third in total only to the prolific decades between 1956 and 1975.[88]

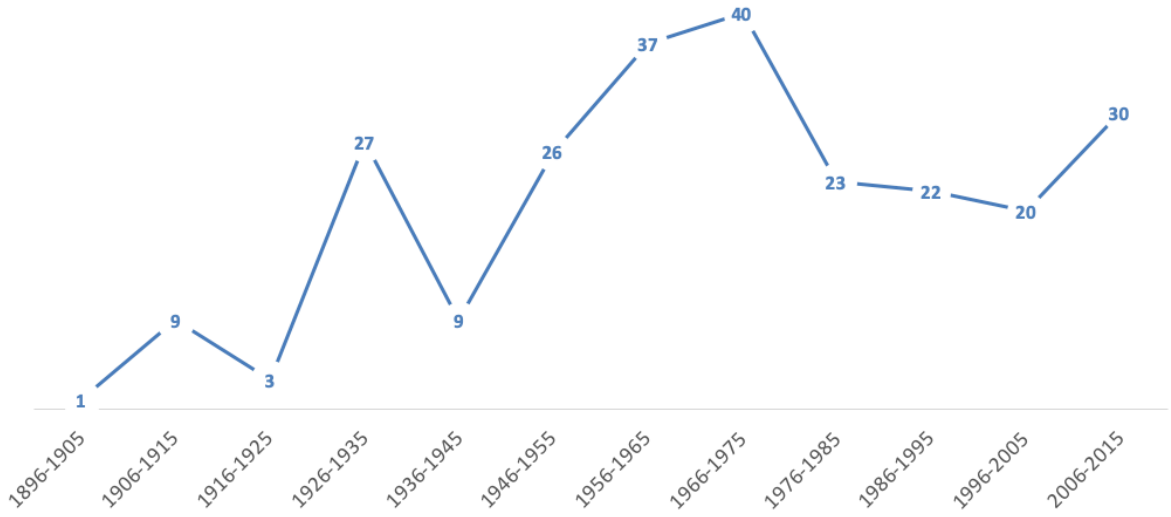

Figure 3–9: Timeline of piano sonata composition in South Africa

This suggests that a large number of contemporary composers still utilise the sonata as a guiding principle and that the design still plays an important role in current South African art music-making. Figure 3–10 lists some sonatas completed by prominent South African composers between 2000 and 2015.[89] It is the most recent of these, the solo piano sonatas by Hofmeyr and Newcater, which are explored in detail in chapters 4 and 5.

[88] In accordance with the scope of this study, only works completed up to 2015 are included in appendix A. While specific research was not undertaken to obtain works composed after this period, some compositions surfaced that can be included for the sake of comprehensiveness: Casey Chiang (1992-), Piano Sonata (2018), dedicated to Dominic Daula; Hendrik van Blerk (1968-), Piano Sonata – *Sonata of Things* (2017); and James Wilding (1973-), Piano Sonata No.3 (2017), dedicated to Cydney Spohn and the University of Akron Dance Company. These works have not been included in appendix A or taken into account in the numbers and percentages discussed.

[89] As with appendices A and B, the names of composers who also completed sonatas for other instruments have been italicised.

Surname	Name	Born	Died	Composition
Van Rensburg	*Étienne*	1963	*	Piano Sonata No.2, W48 (2000)
Klatzow	*Peter*	1945	*	Piano Sonata No.2 (2003)
Cruickshank	*Andrew John*	1973	*	Piano Sonata No.1 (2004)
Glasser	Stanley	1926	2018	Piano Sonata (2004)
Joubert	*John*	1927	2019	Piano Sonata No.3, Op.157 (2006)
Reddy	*Surendran*	1962	2010	Piano Sonata No.3 in C - *Clazzical Sonata; The Hammerclazz Sonata* (2006)
Blake	*Michael*	1951	*	Piano Sonata - *Choral* (2008)
Hofmeyr	*Hendrik*	1957	*	Piano Sonata (2011)
Newcater	Graham	1941	*	Piano Sonata - *Sapphire* (2013)

Figure 3–10: Chronology of solo piano sonatas by prominent South African composers, 2000-2015

In the following section, literature on solo piano sonatas by South African composers is summarised in chronological order. All sonatas that have been the focus of sufficient academic scholarship to constitute a relatively comprehensive discussion have been included here, independent of the popularity of the sonatas or the status of the composers. The discussion is focused on and largely limited to sonata design and the incorporation or exclusion of traditional sonata practices. For the sake of brevity, piano sonatinas, and piano sonatas completed before the immigration of composers born outside South Africa have been excluded. Short biographical details on the respective composers and music examples have also been included.

3.4 Summary of literature on solo piano sonatas by South African composers

3.4.1 Horace Barton (1872-1951): Piano Sonata (1900)

Horace Barton, an organist, pianist and composer who was born in Essex, England, immigrated to South Africa in 1897 where he played an important role in the musical scenes of Johannesburg and Port Elizabeth (Wille 1979, 136-139).[90] His piano compositions largely conform to conventional 19th-century practices and utilise diatonic, tertian harmonic constructs with minimal chromatic embellishments and straightforward cadential closes. Homophonic writing with a clear melodic emphasis dominates the textural material and rhythmic profiles are simple.

[90] Barton also completed a Piano Sonata in A minor (n.d.), as well as sonatas for cello (1943), two violas (1945), and violin and cello (c. 1947).

The three movements of Barton's Piano Sonata in G minor have a traditional fast-slow-fast construction in which the slow, sentimental *Romance* middle movement is flanked by bolder pianism and richer tonal coloration in the two outside movements.[91] The lyrical *Allegro moderato* opening movement (Figure 3–11) is in G minor and has an orthodox first-movement design in which two contrasting themes with similar tonal contents are introduced (Venter 1977, 177-182). These themes are further characterised by sequential repetition, a Romantic harmonic language and dance-like rhythmic profiles (Venter 1986, 26). The development initially continues in the same manner, but then gives way to writing that is more motivically orientated. The movement ends with a straightforward recapitulation of both themes in the correct order before culminating in a coda (Venter 1977, 182).

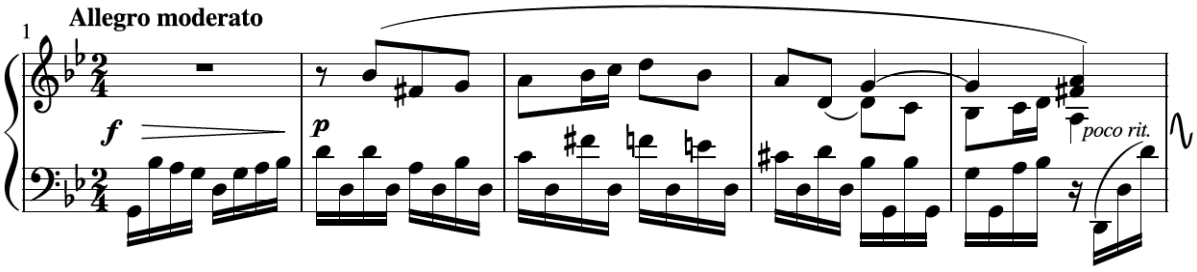

Figure 3–11: Barton, Piano Sonata No.1, movement I, bb. 1-5

The *Andantino* second movement is, rather unusually, also in G minor, and apart from the occasional harmonic oddity, such as the B♭ near the end of b. 4, employs the same mid-19th-century idiom (Figure 3–12).

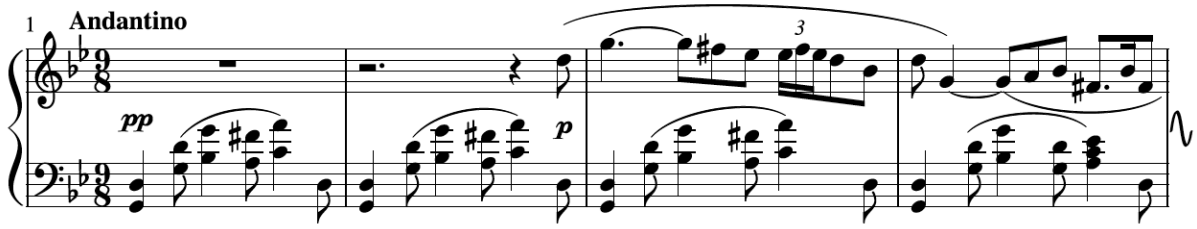

Figure 3–12: Barton, Piano Sonata No.1, movement II, bb. 1-4

[91] The composition was originally published by Augener in London and is obtainable from SAMRO. A recording of the Sonata by Peggy Haddon is housed in the SABC Radio Archives. See appendix A for more details on Barton's composition and others mentioned in this thesis regarding the availability of scores and relevant academic scholarship.

It is followed by an *Allegro energico* finale in the parallel major, which starts boldly with an augmented triad (Figure 3–13).

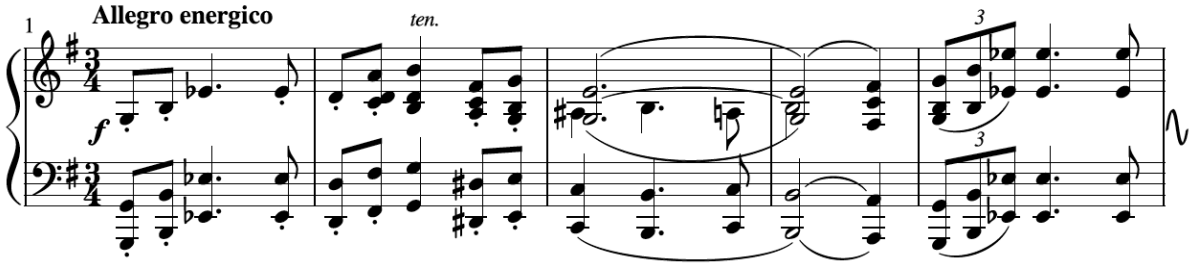

Figure 3–13: Barton, Piano Sonata No.1, movement III, bb. 1-5

3.4.2 Dawid Sofius Engela (1931-1967): Piano Sonata, Op.5 (1946) and Piano Sonata (1947)

The composer and author Dawid Engela was born near Johannesburg, but subsequently completed an associateship at the Royal College of Music in London.[92] He is especially known for his work in the radio industry during his stays in London, Vienna and, finally, Cape Town, where he settled in 1963 (Malan 1982a, 23-24). In 1946 Engela completed the first two movements and part of the third movement of his First Piano Sonata, which is dedicated to Koos Human, in a traditional fast-slow-fast design: *Allegro vivace, Andante mysterioso* [sic] and *Allegro con fuoco* (Greyling 1980, 21-22). Another sonata for solo piano followed shortly afterwards in 1947, but was left incomplete with only part of an *Allegro moderato* first movement completed (p. 122).[93] Thematic materials from both sonatas were used in subsequent compositions by Engela: the *Rondo* and the *Introduction and Scherzo Capriccioso,* both from c. 1947. The excerpts included in Figure 3–14 and Figure 3–15, for example, correspond to the third and first movement of the 1946 and 1947 piano sonatas respectively (p. 26). Engela's original manuscripts of the two piano sonatas could not be obtained.

[92] Engela's work list also includes a Violin Sonata – *In the Classical Style* (1951) and an incomplete Violin Sonata in A major (n.d.).

[93] Neither of the piano sonatas were recorded or published, but the *Introduction and Scherzo Capriccioso* (1947) is housed at the Information Centre for Southern African Music (ISAM) at North-West University, Potchefstroom.

Both excerpts included here evince a harmonic idiom which is, despite a slight modal flavour, decidedly conservative.[94]

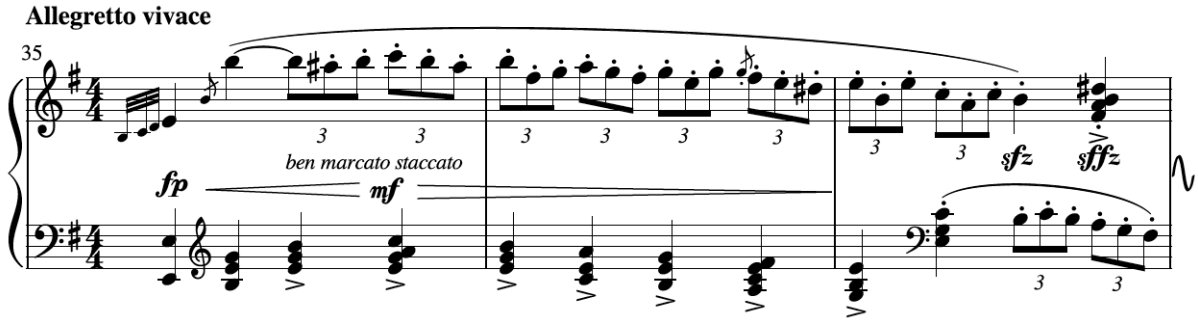

Figure 3–14: Engela, Introduction and Scherzo Capriccioso, bb. 35-37

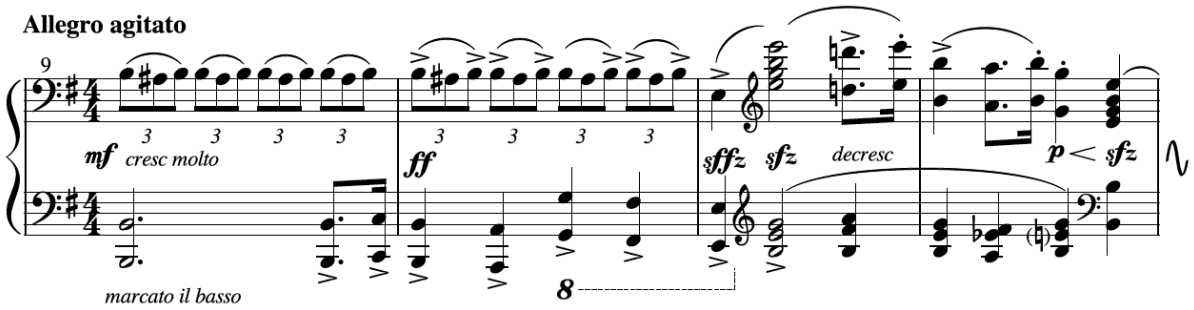

Figure 3–15: Engela, Introduction and Scherzo Capriccioso, bb. 9-12

3.4.3 Hubert du Plessis (1922-2011): Piano Sonata No.1, Op.8 (1952)

Hubert du Plessis, who is considered one of South Africa's most prominent composers of the 20th century, was born near Malmesbury in the Western Cape and studied at Rhodes University, Stellenbosch University and the Royal Academy of Music in London.[95] Following his return to South Africa in 1954, Du Plessis held teaching positions in composition at Stellenbosch University and the University of Cape Town (May 2011, 115).

[94] The only slightly unorthodox usage in the examples below, the E♭ in the penultimate chord in Figure 3–15, is (in view of the E-minor triad at the end of the extract) probably an error resulting from the misspelt leading note in the previous chord. The natural in brackets has been added by the current author.

[95] Du Plessis's Second Piano Sonata is discussed later in this chapter. The composer also completed a relatively well-known Sonata for Piano Duet, Op.10 (1954), as well as sonatas for solo viola, Op.43 (1977), violin (n.d.), which was withdrawn, and solo cello, Op.52 (1991).

His First Piano Sonata is dedicated to Arnold van Wyk and the memory of Béla Bartók, and is approximately 24 minutes in duration The work was requested by the English pianist Kathleen Long and originally published by Studio Holland.[96] It is considered "the first major piano sonata by a composer born in South Africa" by the acclaimed South African pianist Benjamin Fourie (2004, 14) who also recorded the work.[97] The composition conforms to many aspects of traditional 20th- and 21st-century sonata cycles but with some changes. Fourie (p. 14) argues that structural adaptations such as the truncation of the recapitulation, the prominence of percussive writing, and the continuous transformation of themes are representative of a more Modernist viewpoint.

The work is structured in four contrasting movements of which the first and fourth are in varied first-movement designs, the second is a fast-paced scherzo, and the third is a slow sarabande (Aitchison 1987, 60; Lee 1990, 80-81 & 137).[98] The F-major tonality of the opening movement returns in the quick-paced finale following excursions to B major and G# minor in the middle movements (Fourie 1997, 4). These tonal and structural similarities between the first and fourth movements, in addition to the cyclical treatment of related motivic and intervallic contents throughout the composition, balance and integrate the work as a whole (Lee 1990, 138-139). The symmetry of the keys employed, which form opposite poles in the circle of fifths, is notable and can be related to similar procedures in Hofmeyr's Piano Sonata, as discussed in the following chapter.

The opening movement (Figure 3–16) has an orthodox first-movement design with a clearly demarcated exposition, development and shortened recapitulation, and has been extended by an introduction and a coda (Aitchison 1987, 59; Lee 1990, 80-102). In accordance with traditional practices, two contrasting subjects are introduced in the exposition of which the first is rhythmically vigorous and the second more melodic and contrapuntal (Lee 1990, 83).[99] Thematic material from the introduction and both subjects are motivically transformed in the turbulent, restless, climactic and tonally unstable developmental section, in addition to the introduction of some new material (Lee 1990, 92-102; Venter 1977, 508). The varied recapitulation comprises a shortened and more forceful return (in the standard order) of material from the exposition, before the extended coda concludes with a repeat of material from the introduction (Lee 1990, 98-100; Venter 1977, 508).

[96] The score is also available from SAMRO.

[97] See Du Plessis et al. (1997) for details on the recording, which was released on compact disc.

[98] The tempo in the first movement is changed regularly, ranging from *Adagio* to *Più agitato.*

[99] In the analysis by Venter (1977, 508), both the exposition and recapitulation are said to also feature a short third theme of eleven bars. Reference is here made to Lee's study which is more comprehensive and seems to be factually more correct. Venter (1977, 508) states erroneously, for example, that the work comprises three movements.

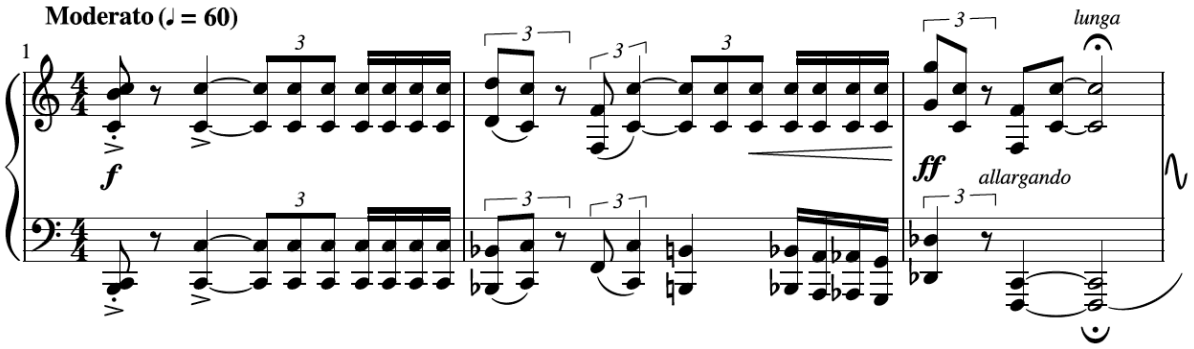

Figure 3–16: Du Plessis, Piano Sonata No.1, movement I, bb. 1-3

Thematic unity plays an important role in the movement, since motivic materials derived from the introduction inform all the compositional content and are stated at the start of each principal section and at the end (Lee 1990, 82, 101). Venter (1977, 452) asserts that Du Plessis's emphasis on organic growth and relationships reflects an attempt at cyclicism and homogeneity of compositional material. Thematic relations are often rationally planned and evolve through symmetrical and contrapuntal development (pp. 470-471). While some of the general tonalities of subsections in the movement and referential intervallic motives are mentioned by the authors included here, the role of tonal relations in supporting or opposing the structural delineations of a conventional first-movement design is not explored. Du Plessis, a self-confessed Neo-Romantic composer, asserts however, "I find no reason to abandon *tonality*… even in my serial works" (Roosenschoon 1992, 748).

The *Allegro assai* second movement is a contrapuntal scherzo in ternary form (ABA_1) based on two contrasting ideas (Aitchison 1987, 59; Lee 1990, 102-109).[100] The tonal centre of the second movement (Figure 3–17) contrasts with that of the first, but they share motivic material (Lee 1990, 102-109). The opening idea outlines an ascending hexatonic scale or mc (1+3), a modular cycle also used by Du Plessis in other works, and applied quite often by Klatzow and Hofmeyr.[101]

[100] Venter (1977, 509) asserts that the second movement is cast in a binary form with further characteristics of an arch design. In the copy of Venter's thesis housed at Stellenbosch University, however, Du Plessis corrected it to ternary form and added his signature in brackets.

[101] Interestingly, Olivier Messiaen who explored modular cycles exhaustively in his music, never used the hexatonic scale, and does not even list it in his catalogue of what he refers to as "modes of limited transposition" (see Messiaen 1956).

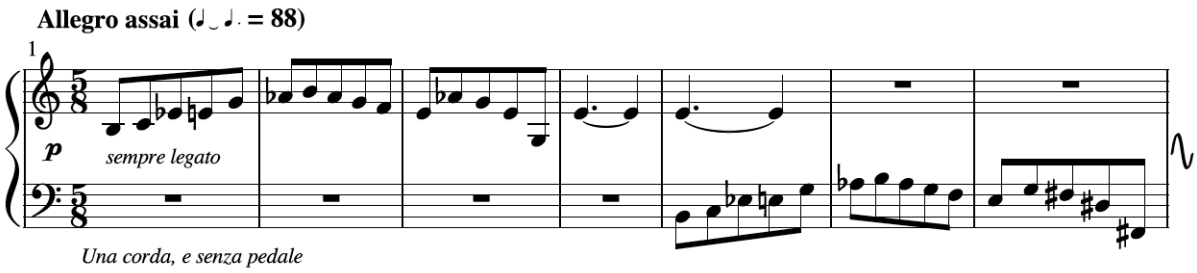

Figure 3–17: Du Plessis, Piano Sonata No.1, movement II, bb. 1-7

Similar ideas are apparent in the homophonic, largely diatonic sarabande third movement (Figure 3–18), since it has thematic relations to the other movements and a different tonal centre. This slow movement is further characterised by a contrasting *Grave* character and can be subdivided into four sections of which the last is a reprise of the first, thus $ABCA_1$ (Aitchison 1987, 60; Lee 1990, 109-119; Venter 1977, 509).

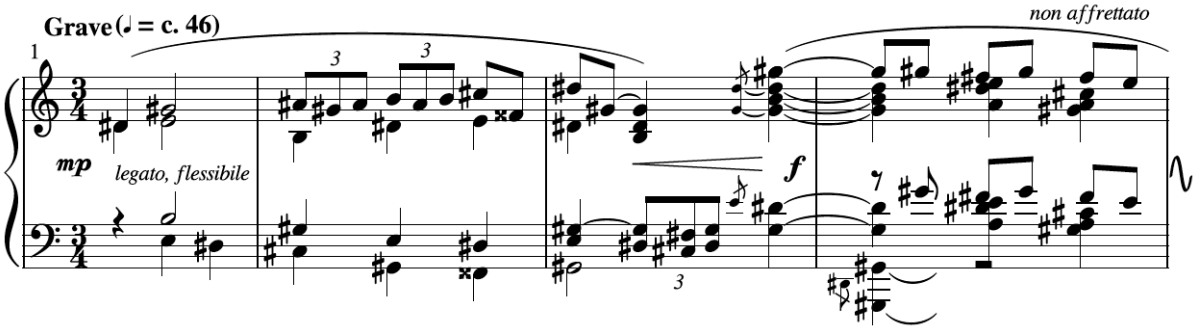

Figure 3–18: Du Plessis, Piano Sonata No.1, movement III, bb. 1-4

The *Allegro* fourth movement (Figure 3–19) is again in first-movement form, but this time comprises a more complex design since an episode with new material replaces the development, and thematic, motivic and intervallic materials of earlier movements return (Aitchison 1987, 60; Lee 1990, 120-137). The exposition features an introduction, bridge, two contrasting subjects and a codetta, which are reprised in the same order in the varied recapitulation along with material from the first movement (Lee 1990, 120, 134).[102] The contrapuntal episode, which is in the style of a French overture, utilises motivic material from the first movement in addition to new content (pp. 126 & 138). Important referential intervallic motives and the general tonalities of certain

[102] According to Venter (1977, 509) the movement has a varied sonata-rondo design in which three themes are contrasted and recapitulated in varied order (ABA_1-C-$B_1A_2C_1$).

passages are again mentioned by the respective authors without a full investigation of the role of tonal relations in the movement's apparent first-movement design.

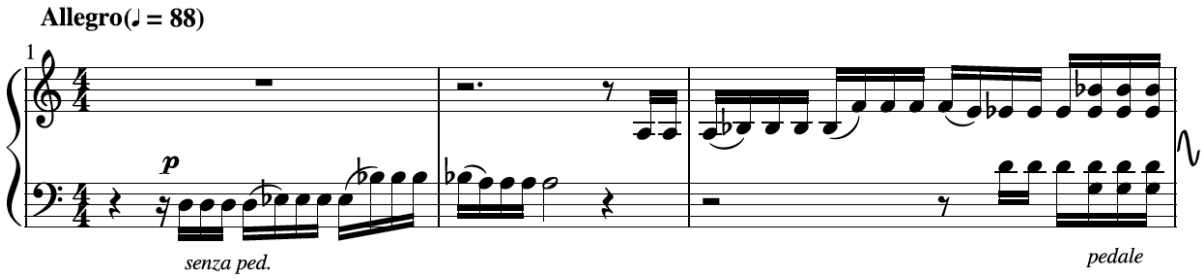

Figure 3–19: Du Plessis, Piano Sonata No.1, movement IV, bb. 1-3

3.4.4 Cromwell Everson (1925-1991): Piano Sonata No.1 – *Variation I* (1953), Piano Sonata No.2 – *Variation II* (1956) and Piano Sonata No.3 (1957)

Cromwell Everson was born in Beaufort West and studied composition with Walter Swanson and Erik Chisholm at the universities of Stellenbosch and Cape Town respectively, before taking up teaching positions at Worcester Boys Primary School and the Natal Technicon.[103] Everson is often considered an experimental composer and completed a doctoral thesis on the twelve-tone idiom of Anton Webern (Brukman 2012, 2-4).

His First Piano Sonata (Figure 3–20) is a single-movement work clearly based on motivic and thematic contents of Beethoven's Sonata Op.1, No.1 (1795), but with energetic, rhythmic propulsions and a dissonant sound world following the serial application of a six-note row (Brukman 2005, 163-165 & 409). A free and unorthodox treatment of the row is, however, apparent, since it is not used continuously as a pitch or thematic device, but only as a phenomenon within the thematic material (p. 410). An obscured and expanded underlying F#-minor tonality is generated, which is apparent both in the basic series and in the unconventional perfect cadences used. In accordance with traditional first-movement principles, this F#-minor tonality is also emphasised in the recapitulation (pp. 164-167).

[103] In addition to the works discussed here, Everson also completed sonatas for violin (1954), solo guitar (1984), solo violin (1985) and solo flute (1987). Brukman (2005) also mentions another Piano Sonata (1957) and a solo Viola Sonata (1987) which were left incomplete by the composer.

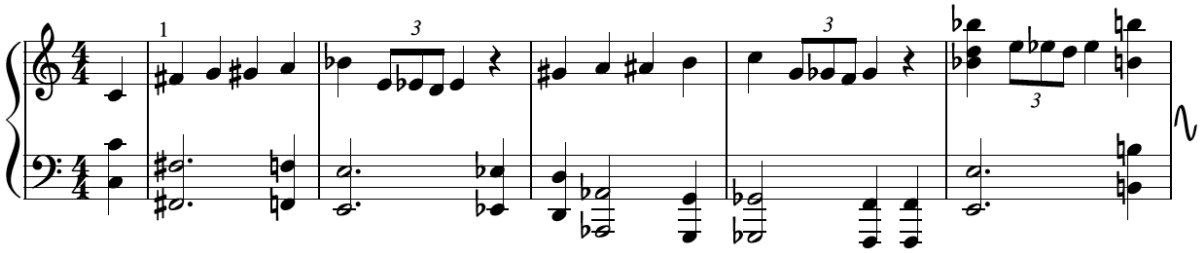

Figure 3–20: Everson, Piano Sonata No.1, bb. 1-5

Everson's Second Piano Sonata (Figure 3–21) is also in a single movement and was premièred in combination with the First Piano Sonata, with the latter as an *Allegro* first movement and the former as a *Scherzo* second movement (Brukman 2005, 168 & 187). The Second Sonata further develops the motivic and thematic contents of the First Sonata and also features its underlying F#-minor tonality and rhythmic propulsion (p. 187). The opening is a fairly straightforward variation of the opening of the earlier work, with a virtually identical texture, bass line and harmonic compounds.

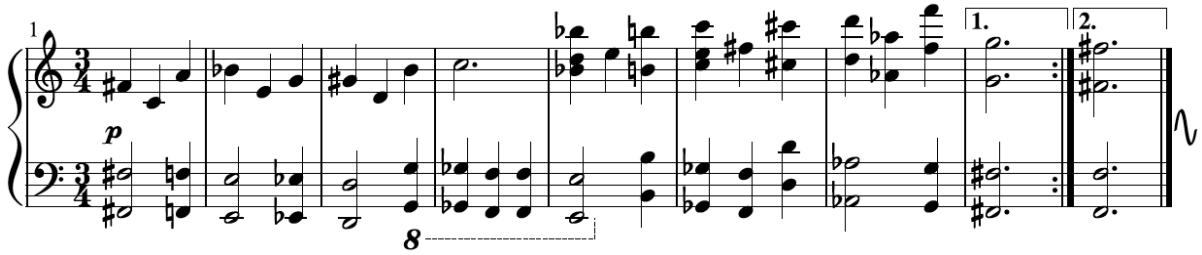

Figure 3–21: Everson, Piano Sonata No.2, bb. 1-9

Only sketches of the first movement of Everson's subsequent Piano Sonata (1957) were completed, which is characterised by sequential writing, a motoric rhythmic profile and an emphasised two-note motive.[104] The composition also features 20th-century compositional elements such as requiring the pianist to silently depress keys to generate secondary string vibrations. Brukman (2005, 409) concludes that Everson's sonatas generally adhere to traditional first-movement designs since recapitulations are characterised by a tonal return, albeit in an expanded idiom with serial elements. Motivic and thematic relations also fit 20th-century formal practices and reflect organisational vigour and a predisposition for organic growth, while generative motives play an important role in unifying the thematic contents.

[104] None of the piano sonatas listed here were published or have been recorded commercially. A collection of Everson's documents, which contains a large number of manuscripts, is housed at the University of South Africa (UNISA) in Pretoria. Unfortunately, it seems as if the manuscripts of the piano sonatas have been lost. The excerpts included here were copied from Brukman (2005).

3.4.5 John Joubert (1927-2019): Piano Sonata No.1, Op.24 (1957)

John Joubert, who was born and raised in Cape Town, studied composition with Theodore Holland and Howard Ferguson at the Royal Academy of Music in London from 1946 to 1950. [105] He never returned to South Africa permanently, instead taking up teaching positions at the Universities of Hull and Birmingham in England. The composer states, however, that "the influence on my music of my early background can still be felt" (Birkin 1992, 458), stressing his continued role, albeit indirect, in the South African music scene.

Joubert's First Piano Sonata (also known as the *Piano Sonata in One Movement*) was commissioned by and dedicated to the South African pianist Lionel Bowman who premièred the work in the Wigmore Hall, London (Van der Spuy 1980, 33) and is approximately twelve minutes in duration.[106] According to Dickinson (1971, 20-21), the work is a good example of Joubert's classical pieces in which the composer

> carefully nourishes continuity and sometimes manages to follow directly in the classical tradition almost as if many 20th-century developments had not taken place. [His] commitment to the ideals of classicism explains his adherence to sonata forms within traditional tonality.

This single-movement composition is cast in a first-movement design that can be clearly subdivided into an exposition, development and recapitulation (Geldenhuys 1976, 167; Venter 1977, 550). While the first and third section are both played *Moderato* and comprise a $\frac{2}{2}$ metre, the long developmental scherzo middle section is a restless *Vivace* tarantella in $\frac{12}{8}$ time (Conway 2007, 82; Dickinson, 1971, 21). Two themes are introduced in the *Moderato* exposition (Figure 3–22) of which the first in C minor is linear and the second, in contrast, represents a calm chordal chorale in the relative major (Dickinson, 1971, 21; Hinson & Roberts 2014, 552).[107]

[105] Joubert also completed another two piano sonatas (1972 and 2006), as discussed later in this chapter, a Viola Sonata, Op.6 (1951) and the *Sonata a Cinque*, Op.43 (1963), which is scored for an unconventional ensemble of treble recorder (or flute), two violins, cello and harpsichord.

[106] Joubert's piano sonatas were published by Novello and Peters, and have been released on commercially available recordings, see Joubert (1973 and 2007).

[107] Venter (1977, 550) also mentions a possible third theme (bb. 62-99) based on fourth intervals, but does not discuss it in any further detail.

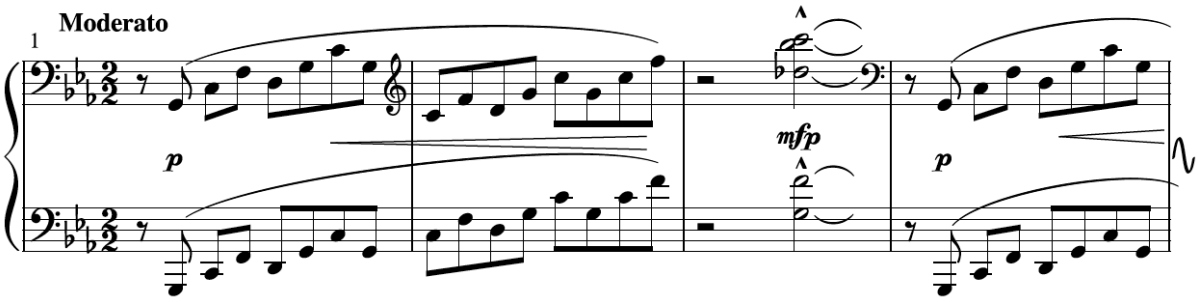

Figure 3–22: Joubert, Piano Sonata No.1, bb. 1-4

The tarantella developmental scherzo (Figure 3–23), in accordance with traditional practices, features a strict melodic and rhythmic transformation of motives from the exposition (Joubert quoted in Morley 2007, 6; Venter 1977, 550 & 554), with the opening ic 5 chains of the latter now extended all the way around the circle of fifths.[108]

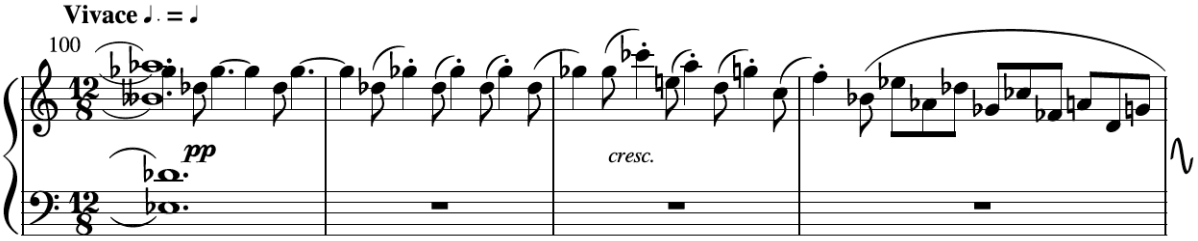

Figure 3–23: Joubert, Piano Sonata No.1, bb. 100-103

In the *Moderato* recapitulation, in accordance with traditional designs, the first theme returns in C minor while the second is transposed to the parallel major of the first, before the work concludes with a coda (Dickinson, 1971, 21; Hinson & Roberts 2014, 552). The work is further characterised by diatonic and modal melodic material within a more dissonant accompanimental context; rhythmic acceleration through the use of increasingly smaller note durations; and an emphasis on quartal intervals and compounds (Joubert quoted in Morley 2007, 6; Venter 1977, 513 & 532-554).[109] Such quartal intervals are an important feature of both the principal thematic material and the motivic devices transformed in the *Vivace* developmental section, and thus play an important role as a referential element and in the unification of the respective subsections.

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[108] The chord in b. 3^2 is consistent with the QC quartal compound that is discussed in detail in the chapter on Hofmeyr and also in appendix E.

[109] Regarding his use of a more tonal harmonic palette, the composer states "I have never felt that a system of thought originally designed to suppress a phenomenon so fundamental as tonality could lead to anything but a crisis in communication, and so it has proved" (Birkin 1992, 458).

In relation to his more conventional applications, Joubert states, "I can see myself as part – however insignificant – of a [European musical] tradition which is not only still alive, but which provide me with the material and subject-matter of my art" (Birkin 1992, 458), and concludes that traditional forms can be revitalised and adjusted to meet a composer's personal expressive goals. Joubert adjusts traditional sonata design in this instance through truncation and amalgamation of the components of the traditional sonata cycle into a single movement that is divisible into three subsections with a slow-fast-slow substructure. The second of these subsections is a fast tarantella scherzo that not only functions as a development in the first-movement design, but which replaces the traditional slow movement, while the first-movement design encapsulates the entire composition.

3.4.6 Peter Klatzow (1945-): Piano Sonata No.1 (1969)

Peter Klatzow, who was born in Springs, moved to London for music tuition at the Royal College of Music in 1964 and to Paris to study with Nadia Boulanger in 1965.[110] Back in South Africa the following year, he worked at the SABC as a music producer for a brief period of time before being appointed at the University of Cape Town, where he taught from 1973 until his retirement (Delport 2015a, 93).

His First Piano Sonata was commissioned by SAMRO and dedicated to the South African pianist Yonty Solomon.[111] The work, which is approximately thirteen minutes in duration, is in the style of the European avant-garde and prominently features, among others Modernist elements, an atonal palette, sustained cluster chords, a large dynamic and keyboard range, and an irregular metric profile. Figure 3–24 illustrates, for example, cluster chords in the bass (as indicated with a block figure) and an irregular metric profile with the omission of time signatures altogether and the application of only referential dotted barlines.

[110] Klatzow also completed a Second Piano Sonata (2003), as discussed later in this chapter, and sonatas for clarinet (1964 and 2007), violin (1964 and 1994), solo violin (1999), violin and marimba (2001), solo viola (2009), cello (2010), and solo marimba (2016), as well as Six Sonatinas (2010) for solo piano.

[111] Both Klatzow's piano sonatas are available from SAMRO. A recording of the First Piano Sonata by Yonty Solomon is housed in the SABC Radio Archives.

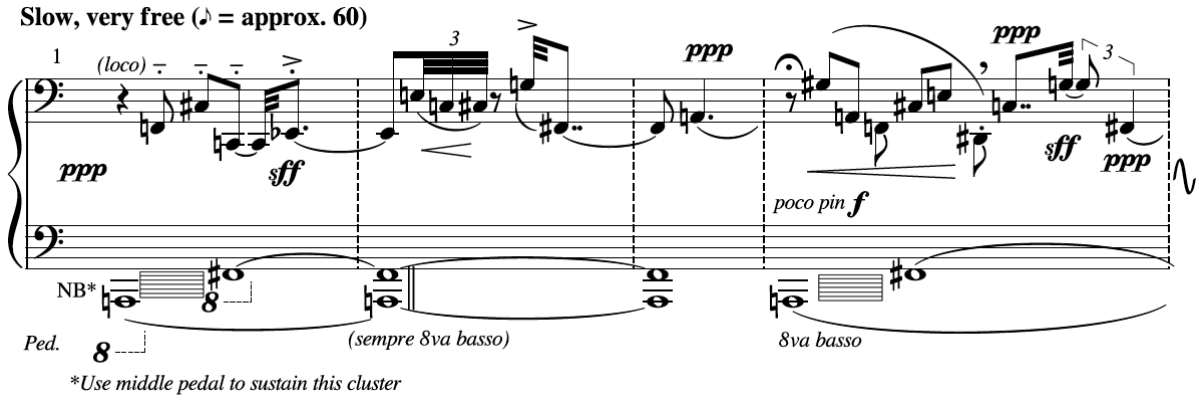

Figure 3–24: Klatzow, Piano Sonata No.1, movement I, bb. 1-4

The application of a large range of dynamic markings and a jagged melodic profile is evident in Figure 3–25 and perhaps suggests influences from the style, if not the content, of integral serialism and composers such as Pierre Boulez. Further notable are the overlapping octatonic and hexatonic collections in the melody. The use of these two modular cycles is also a feature of Klatzow's later, more conservative style (see Delport 2017).

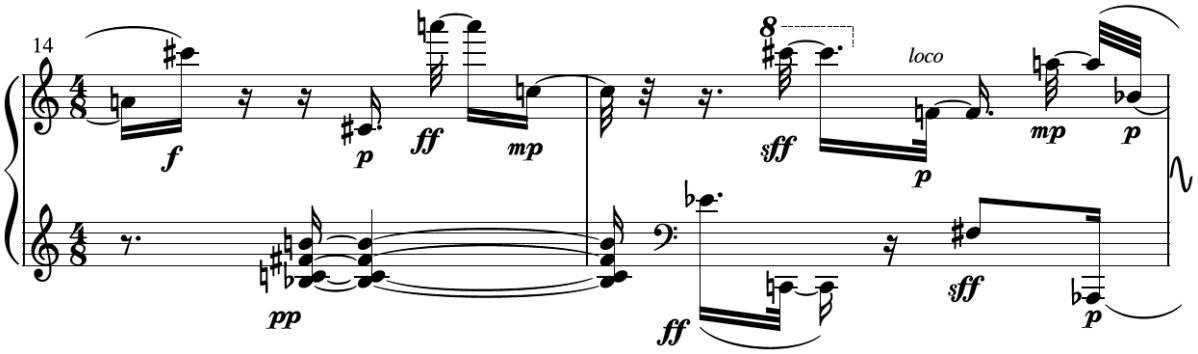

Figure 3–25: Klatzow, Piano Sonata No.1, movement I, bb. 14-15

Klatzow's First Piano Sonata references avant-garde rather than traditional sonata practices and uses a two-movement form in which both movements are based on variation designs (May 2004, 109-110). The first is in the form of a *Slow, very free* introduction with eight variations (Figure 3–24), while the second (Figure 3–26) consists of seven sections of which the first six (titled *Strophes* and *Antistrophes*) are characterised by inversional thematic transformations (pp. 110-112). Intervallic motives introduced at the very start return in all variations as well as the final toccata section of the second movement and thus have a referential and unifying function (ibid.).

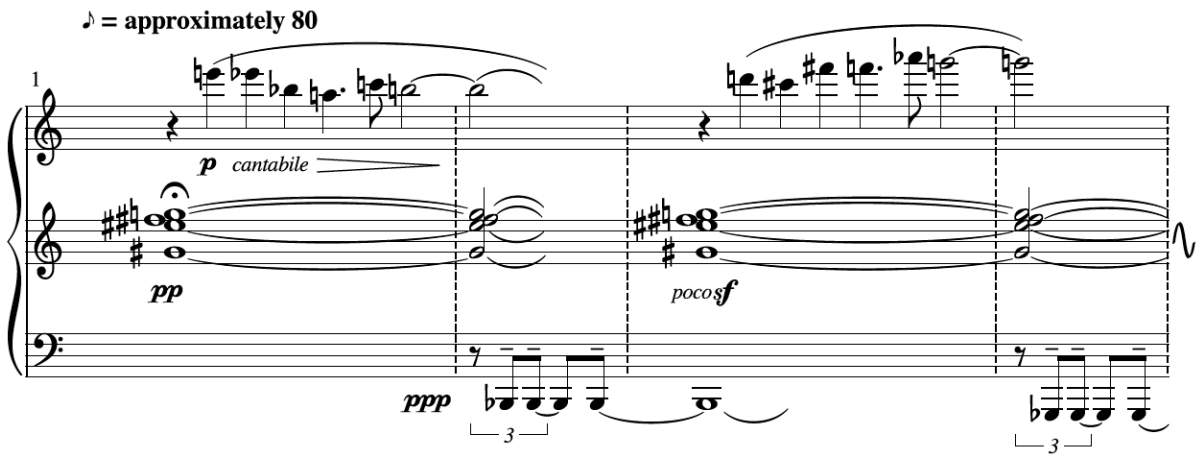

Figure 3–26: Klatzow, Piano Sonata No.1, movement II, bb. 1-4

Even in these brief extracts one can see evidence of Klatzow's characteristic 'unsystematic' use of rigid structural devices such as dodecaphonic, octatonic and hexatonic collections. Figure 3–24 uses incomplete octatonic and hexatonic collections, and in Figure 3–26, despite the fact that the twelve melody notes of the two opening phrases yield two complementary subsets of the chromatic aggregate related by inversion, the interrelation with the other voices remains loose. The melody carefully avoids the sustained notes in the first phrase before resolving into them in the second in a manner which harks back to tonal practice, and which ignores the atonal veto against harmonic octaves.

The avant-garde style of Peter Klatzow's works of the 1960s and 1970s, as seen in the First Piano Sonata, was replaced in the late 1980s by a more tonal approach (Delport 2015a, 95). According to the composer, he regretted losing the "ability to create a tonal geography by means of stable tonal sections and modulation", prompting this change in his compositional language (Klatzow 2016).

3.4.7 Jeanne Zaidel-Rudolph (1948-): Piano Sonata (1969)

Zaidel-Rudolph, who was born in Pretoria, is one of South Africa's most distinguished composers.[112] She received music tuition at the University of Pretoria with Arthur Wegelin and Stefans Grové, at the Royal College of Music, London with John Lambert and Peter Maxwell Davies, and at the Hochschule für Musik und Theater, Hamburg with György Ligeti (Rörich 1992b, 992).

[112] Zaidel-Rudolph did not complete any further sonatas. Her work *Four Minim* (1982, revised 1992) for cello and piano is, however, often referred to as a cello sonata in sources (see for instance Lesićnik 1986, 53-75).

Zaidel-Rudolph's Piano Sonata, which is approximately eleven minutes in duration, was completed during her studies and is "cast within the strict classical framework of the sonata form" (Van Wyk 2000, 14). It is Neo-Classical in its utilisation of a balanced and well-proportioned macro structural framework, even though it features freer and more unconventional tonal relationships and a more colourful and dissonant musical language (Cruickshank et al. 1999, 8; Van Wyk 2000, vi, 14 & 46).[113] The work has a traditional structure and comprises three contrasting movements: an exuberant *Allegro con brio* in traditional first-movement form, a meditative and lyrical *Misterioso* slow movement titled Canon, and a humourous and energetic *Scherzando e marcato* rondo as a finale (Van Wyk 2000, 14, 29 & 35). Motivic unity and the transformation of germ motives play an important role in the thematic content of the composition, since the opening bars contain the motives on which the thematic material of the entire work are based (p. 19).

An orthodox first-movement design is discernible in the opening movement (Figure 3–27) through changes in textural and thematic material. The exposition comprises two contrasting subjects (the first triumphant and lyrical, and the second rhythmic and motoric), a bridge passage and a closing section (Van Wyk 2000, 15-19). In the development, earlier thematic materials are elaborated, transformed and combined contrapuntally, resulting in chromatic shifts and even more significant derivations of the original germ motives (Cruickshank et al. 1999, 8; Van Wyk 2000, 24-26). All subsections are reprised (in the original order and register) in the recapitulation before the movement concludes in a coda (Cruickshank et al. 1999, 8; Van Wyk 2000, 15-17). A sense of tonality centred on E♭ at the start and which shifts to G♭ at the end, permeates the movement through the repeated emphasis on specific notes at structurally significant points and in cadences (Van Wyk 2000, 17).[114] Traditional functional harmonic relations are, however, distorted through atonality, polytonality and the application of dissonant chordal structures (ibid.). The use of a hexatonic succession in bb. 3-4 of Figure 3–27 should also be noted.

[113] The Sonata has not been published commercially but is obtainable from SAMRO and ISAM. A recording of the work by Anneke Lamont is also housed in a number of South African music libraries (see Cruickshank et al. 1999).

[114] References are made in this discussion only to E♭ and G♭ even though Zaidel-Rudolph makes use of the enharmonic equivalents of these notes and/or tonal centres too.

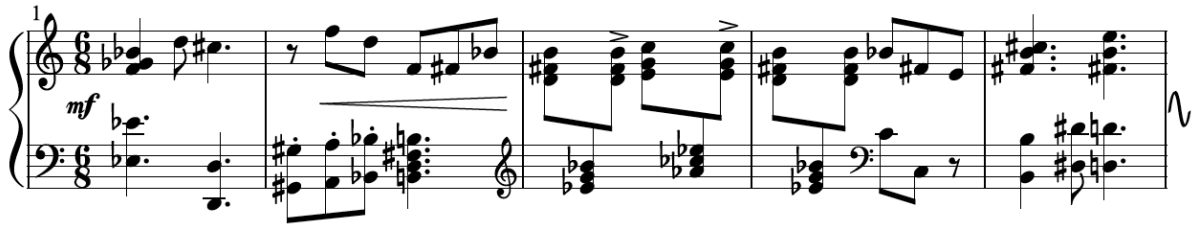

Figure 3–27: Zaidel-Rudolph, Piano Sonata, movement I, bb. 1-5

The contrasting *Misterioso* slow second movement (Figure 3–28) is also centred on an E♭/G♭ tonal duality and further develops the germ motives introduced at the outset (Van Wyk 2000, 29-31). It comprises a ternary structure (*ABA₁*) that has been extended with a coda.

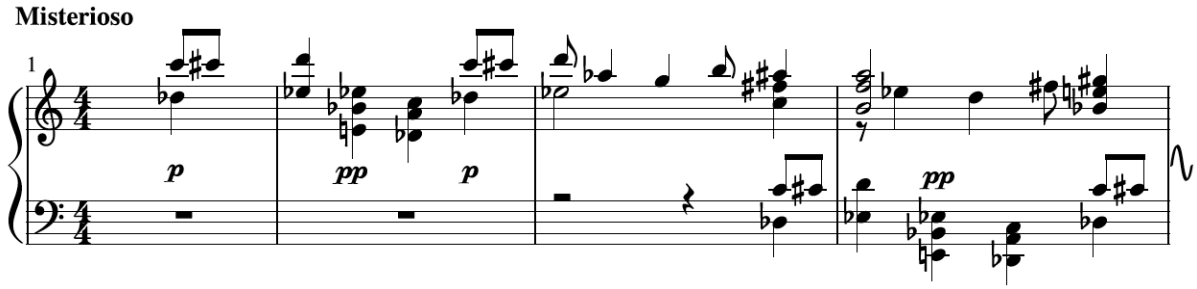

Figure 3–28: Zaidel-Rudolph, Piano Sonata, movement II, bb. 1-4

The *Misterioso* progresses without a break to the third movement in which the same theme is applied albeit transformed through changes in metre, rhythm, tempo and character (Van Wyk 2000, 14 & 29-31). The canonic relation between the hands, with the left hand imitating the multiple voices of the right two octaves lower at the distance of two bars, can be seen in Figure 3–28.

The energetic *Scherzando e marcato* final movement (Figure 3–29) has a sonata-rondo design (*ABA₁-C-A₂B₁A₃*) in which *C* represents a development, *A₂* a contrapuntal transformation of *A,* and *A₃* a varied and fragmented coda (Van Wyk 2000, 35-36). Thematic content is again based on motivic material from earlier movements, even though new material is also applied (pp. 38-43). The main subject is based on the opening of the Canon, which is transformed to a $\frac{9}{8}$ metre, while the principal theme of the first movement is developed contrapuntally (Cruickshank et al. 1999, 8). The tonal centre of the movement is unclear, but G♭ is emphasised as a central and anchoring pitch class (Van Wyk 2000, 38). A clear sense of cyclicism and coherence is thus apparent, since most compositional material is based on a germ motive introduced at the outset, themes are recycled, and all three movements centre around the same tonal poles. Considering the composition as a whole, a central E♭/G♭ tonal duality is present, as explained by Van Wyk (p. 47):

Harmonic structuring exhibits a neo-tonalism in the absence of conventional key relationships. However, a certain logical sense of planning is discernible. Long range tonal relationships are anchored in certain predominant pitch classes. Both the first and the second movements emphasize the pitch class of E♭ with the latter moving to G♭ in its final cadence. These movements are therefore tonally linked. The third movement supports a mediant relationship by establishing F# (G♭) as its pitch class.

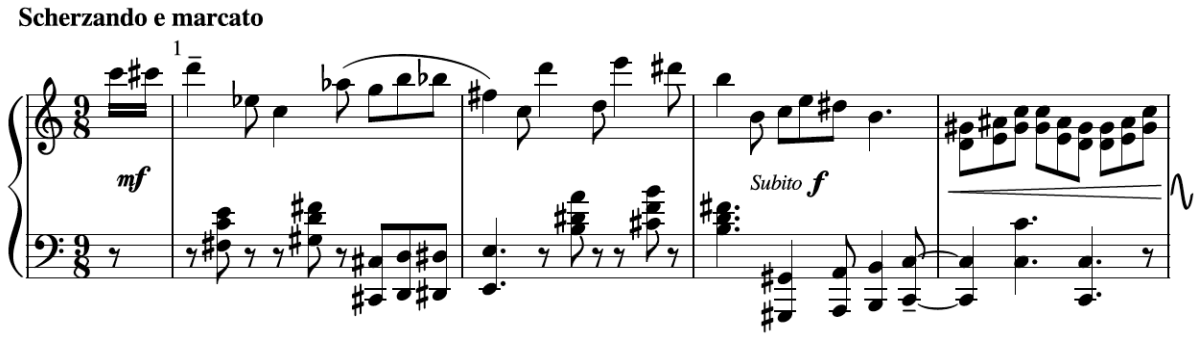

Figure 3–29: Zaidel-Rudolph, Piano Sonata, movement III, bb. 1-4

Zaidel-Rudolph has not utilised first-movement form in her more recent compositions, believing that it became unfashionable to do so in a post avant-garde context since traditional ideas of development became outdated, and the design conflicted with more contemporary notions regarding form and content (Zaidel-Rudolph 2017).

3.4.8 John Joubert (1927-2019): Piano Sonata No.2, Op.71 (1972)

Joubert's Second Piano Sonata was commissioned by the Birmingham Arts Association for Carl Hickmann. It is larger in scale than the First Sonata with a duration of approximately 25 minutes and in accordance with traditional practices comprises three separate and contrasting movements. Rather unconventionally, however, the *Presto* second movement is a scherzo and trio in ternary form, and the finale is a passacaglia.

The *Moderato, poco allegro* first movement (Figure 3–30) is not easily divisible into subsections and features two subjects of which the second is sweeter and more expressive than the first, even though it is thematically related to it (McCabe 1973, 1). Simple intervallic and motivic materials that are introduced and developed resourcefully remain important throughout the composition and play an important role in coherence (Cross 1972, 481; McCabe 1973, 1). The alternating fifths of the opening idea are almost identical to a figure used in the scherzo section of the First Sonata (see Figure 3–23, b. 103). While it is mentioned in the available literature that the *Moderato, poco*

allegro first movement features two subjects and that it is not easily divisible into subsections, further information on the application or exclusion of other conventional devices such as first-movement design and the role played by tonal relations in structural delineation is not provided.

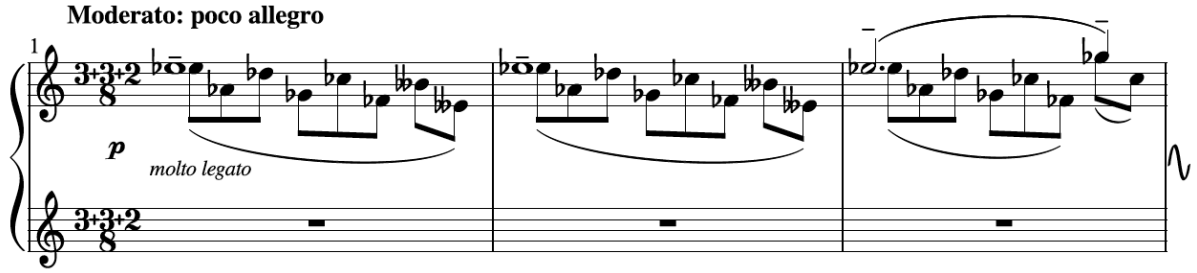

Figure 3–30: Joubert, Piano Sonata No.2, movement I, bb. 1-3

The *Presto* second movement (Figure 3–31) is a volatile, driving tarantella scherzo and trio in ternary form that is characterised by robust writing and violent outbursts, while the *Poco lento* finale (Figure 3–32) is an extensive and well-structured passacaglia with 20 variations of a simple eight-bar theme and intervening couplets (Cross 1972, 481; McCabe 1973, 1; Morley 2007, 7). A decided attempt has been made at cyclicism through the application of homogenous thematic and motivic material, and the return of the opening A♭-major tonality at the end (Morley 2007, 7).

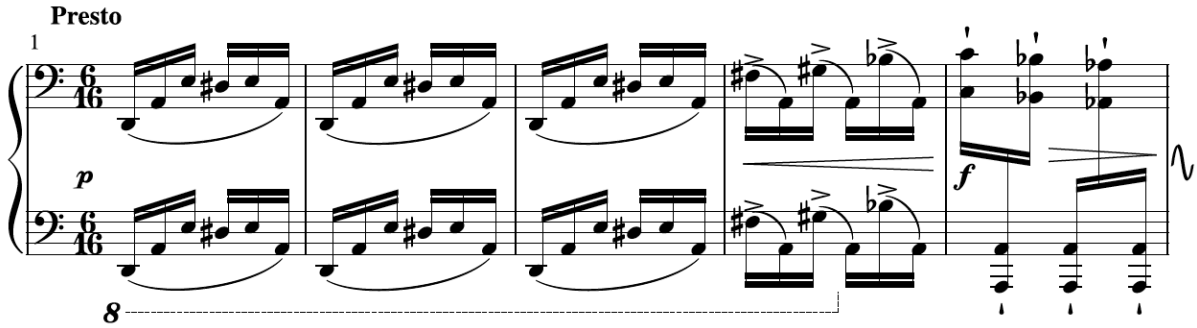

Figure 3–31: Joubert, Piano Sonata No.2, movement II, bb. 1-5

Both the main themes of the outer movements reveal a fondness for cyclic patterns based on alternating intervals, respectively a perfect fifth down and a perfect fourth up (as in the scherzo section of the First Sonata), and a major second down and a perfect fourth up.

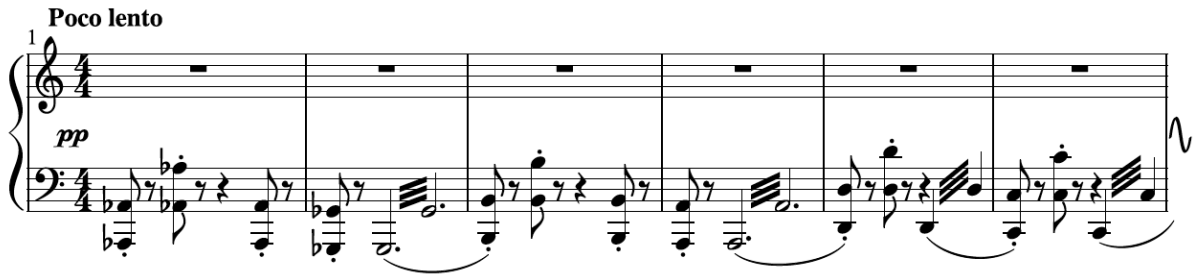

Figure 3–32: Joubert, Piano Sonata No.2, movement III, bb. 1-6

3.4.9 Hubert du Plessis (1922-2011): Piano Sonata No.2, Op.40 (1974-75)

Du Plessis's "emotionally charged" and "autobiographical" Second Piano Sonata, which was commissioned by SAMRO and dedicated to the memory of Aleksandr Skryabin, is approximately twelve minutes in duration (Aitchison 1987, 35 & 46).[115] It comprises three separate and contrasting movements in a more-or-less traditional fast-slow-fast design of which the first suggests a fantasia or an improvisation, but still contains elements of a first-movement form, and the third is a rondo (Aitchison 1987, 65; Du Plessis 1992a, 34).[116] The work is further characterised by a clear tonal framework and structure, with near-obsessional thematic writing in which there is a "gradual expansion and transformation of material from inherent, often almost understated, beginnings" (Lucia 1994, 107). Movements of the work are not only unified into a cycle through their shared compositional content, but also bound together by a traumatic experience Du Plessis had in 1974 and the start of 1975, with the titles of the three respective movements expressing his psychiatric state of mind during this time: *Captivity*, *Insanity* and *Liberty* (Du Plessis 1992a, 34).[117]

The sense of captivity in the *Allegro* first movement (Figure 3–33) can be paralleled with Du Plessis's own emotional experience; he writes, "like a prisoner in his cell, I could not escape from my own

[115] The score is obtainable from SAMRO, and recordings by both Du Plessis and Sini van den Brom are housed in the archives of the SABC.

[116] Multiple performance directions and tempos are applied in each of the three movements. The most extensive of these are *Lento* and *Allegro* in the first movement; *Andante moderato, tempo giusto* in the second movement; and *Allegro ma non troppo* and *Adagio e molto espressivo* in the final movement.

[117] In an earlier source, Du Plessis relates the titles to Skryabin's life, stating that they "are applicable to his clearly demarcated third period: the *captivity* caused by his grandiose ideas and his use of devised chordal structures as a basis for compositions virtually led to *insanity*, from which he was granted *liberty* by his merciful death at a comparatively early age" (Du Plessis quoted in Aitchison 1987, 65).

state of emotional imprisonment" (Du Plessis 1992a, 34).[118] The movement opens with a free mirror inversion between the two hands in bb. 1-4[1]. All materials of this movement are in fact introduced in the opening bars, with two ideas transformed into quasi first and second themes (Lucia 1994, 107). These subjects are transformed through canonic imitation with an emphasis on tritone intervals in the developmental section that follows, before returning in a varied and truncated recapitulation (Aitchison 1987, 65).

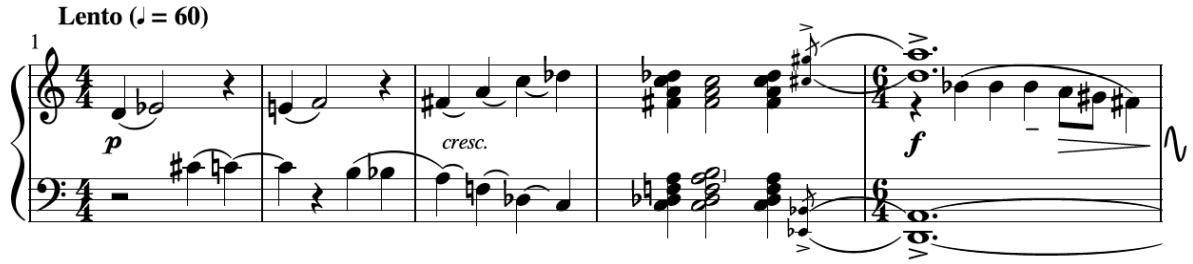

Figure 3–33: Du Plessis, Piano Sonata No.2, movement I, bb. 1-5

In the *Andante moderato, tempo giusto* second movement (Figure 3–34), a single monotonous motive and its variants are repeated unremittingly over a chromatic ascending and descending bassline, which are indicative of the composer's obsession during times of psychological distress and delirium (Aitchison 1987, 66). The chordal introduction and coda are representative of a "death-in-life state of insanity" through Du Plessis's application of particular triads as symbols of the metaphysical: E♭ minor for death, D major for life and E♭ major for surrendering to death (Du Plessis 1992a, 34).[119]

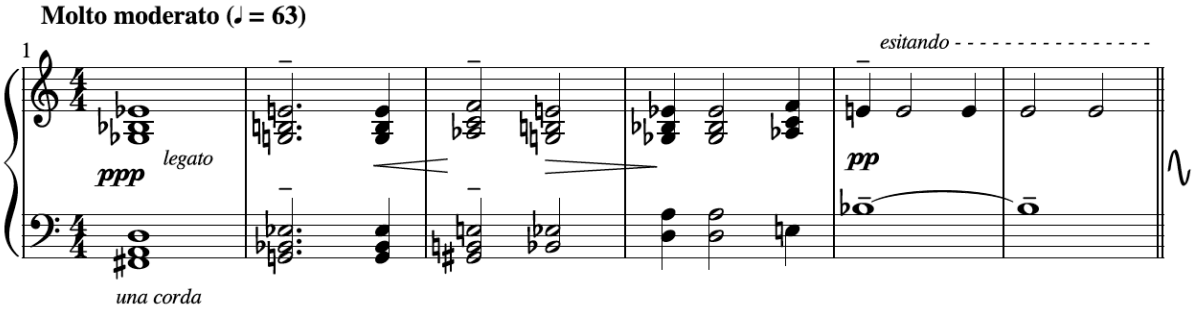

Figure 3–34: Du Plessis, Piano Sonata No.2, movement II, bb. 1-6

[118] Refer also to Muller's lecture *Madness, Creativity and the Musical Imagination* (2002/2003) in which he explores Du Plessis's psychiatric health during this time with respect to the composition.

[119] All the chords in bb. 1-4[3] are consistent with the QA quartal compounds discussed in the chapter on Hofmeyr and in appendix E.

The *Allegro ma non troppo* third movement's introduction (Figure 3–35) suggests the idea of liberty through an accelerated movement from the death to life triads and contains a motive that plays a fundamental role in the rondo that follows (Du Plessis 1992a, 34). The second episode, which is based on earlier motives, suggests Du Plessis's anguish, but also a more general sympathy for universal suffering (ibid.). Interplay between the death and life triads is again apparent in the coda, before the work concludes in D major to symbolise the banishing of "the death-wish that had pervaded [Du Plessis's] existence for many months" (ibid.).

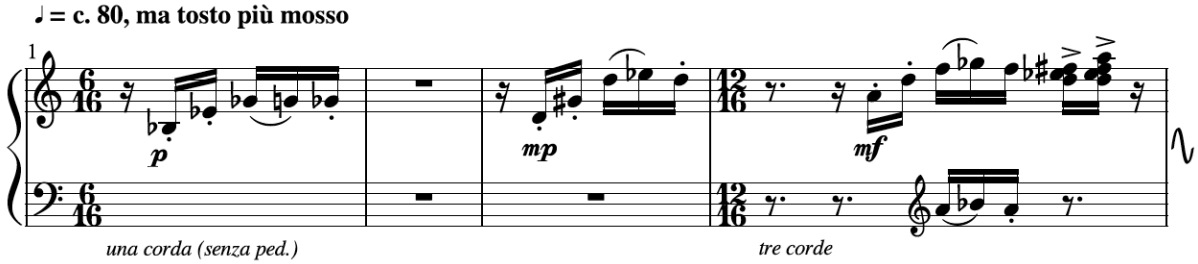

Figure 3–35: Du Plessis, Piano Sonata No.2, movement III, bb. 1-4

The influences of Du Plessis's psychiatric state on the work are not only conceptual, but direct through his utilisation of specific motivic and harmonic contents. His emotional distress and delirium are symbolised by near-obsessional thematicism in the work, with certain chords suggesting specific metaphysical life- and death-states. It can be argued that here the tonal and thematic interplay is not strictly regulated by structural conventions of the sonata, but rather by Du Plessis's psychiatric ordeals and how the composer reflected these in the music.

3.4.10 Surendran Reddy (1962-2010): Piano Sonata No.1 (1979)

Surendran Reddy was born in Durban but grew up in Zimbabwe before enrolling at the Royal College of Music in London at the young age of 15.[120] Studies in piano at the Royal Academy of Music, where Anthony Milner was his composition teacher, and musicology at King's College in London followed. Reddy taught for brief periods at the Universities of Durban-Westville and Namibia, as well as the FUBA Centre in Johannesburg. For most of his career, however, Reddy worked as a freelance

[120] Reddy's Third Piano Sonata subtitled the *Clazzical* or *Hammerclazz,* is discussed below. The composer also completed a very short piece for solo piano humourously titled the *Spring(buck) Sonata in Simple Rug-beat Time* (c. 1991), a Piano Sonatina – *Die and Let Die* (2007), and a Violin Sonata – *F-A-I-R-P-L-A-Y* (2007, extended 2009).

composer and pianist in South Africa, Namibia and Germany (Lucia 2010, 130-131; Van der Merwe 2016, 5-28).

His Piano Sonata of 1979 was completed during his studies at the Royal Academy of Music and was subsequently performed in South Africa, England and the United States (Van der Merwe 2016, 11, 21 & 72). According to Reddy (2016, 2), [121] it "is a neo-classical work whose first movement is in textbook sonata form". In accordance with traditional practice, it is cast in four movements of which the first develops two themes, the second is the slowest, the third is a dance movement, and the fourth is a fugue in three voices: *Moderato [Allegretto]*, *Theme and Variations*, *Trio and Scherzo,* and *Finale* (Van der Merwe 2016, 72).[122]

This seemingly Webernesque work is predominantly serial, with two twelve-tone themes introduced in the opening movement (Figure 3–36). In the fugal finale (Figure 3–39), however, these themes are resolved in a more tonal context with the final chord, according to Reddy (2016, 2) implying the C-major tonality suggested from the outset. Reddy's twelve-tone writing is clearly evident in the music examples included here, as with the bracketed aggregates in bb. 1-4^1 and 4^2-4^6 of Figure 3–36, the right hand in bb. 1-2 and 3-4 of Figure 3–37, bb. 1-4^2 and 4^3-8^1 of Figure 3–38, and the right hand in bb. 1-3 of Figure 3–39. The implied C major and the clearly diatonic subsets of the first two bars are somewhat obscured by Reddy's idiosyncratic spelling, but a clear $\mathbf{V^{7/\#5}}$ **– I** cadence occurs in bb. 4^2-5^1.

[121] Most scores and recordings of Reddy's piano sonatas and other compositions are available from the African Composers Edition (see Lucia 2017). The Reddy (2016) source mentioned here refers to an unfinished draft version of the score currently being edited by the African Composers Edition. Reddy's comments included here were sourced from programme notes he completed for a performance of the work in South Africa c. 1982, as included in the frontmatter of the 2016 version of the work.

[122] There is some ambiguity here since a copy of the manuscript score of the work which has been obtained from African Composers Edition indicates the first movement as *Allegretto*; and is only in three movements with the *Trio and Scherzo* forming the sixth variation of the second movement. The sixth variation is, however, marked both *Trio and Scherzo* and *Variation 6* on the score. It is possible that Reddy only later decided to treat the variation as a separate movement. The manuscript score also includes two brief consecutive *Intermezzos* of respectively five and eight bars before the fugal finale. Since the archived score obtained from African Composers Edition has some pages missing and might be an early version, it was decided to adhere to Van der Merwe's structural analysis in this discussion.

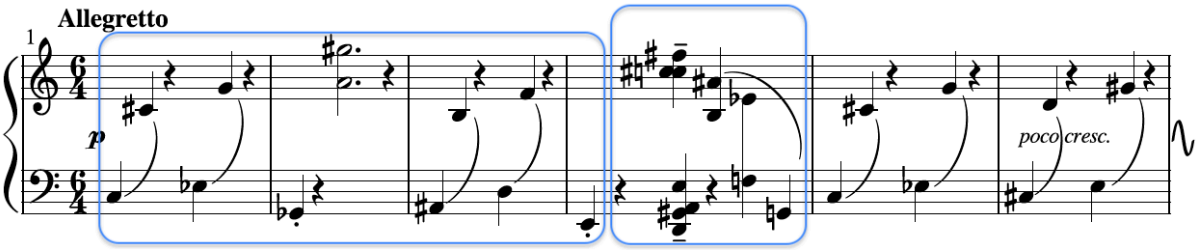

Figure 3–36: Reddy, Piano Sonata No.1, movement I, bb. 1-6

The Sonata also has cyclic attributes, since the subjects of the opening movement inform the thematic content of the *Theme and Variations* second movement and are contrapuntally combined in the fugal finale (Reddy 2016, 2; Van der Merwe 2016, 72). A clear resemblance is also seen between the pitch contents of the second and third movements, with the opening two twelve-tone statements of the former (Figure 3–37) informing the pitch content of the latter (Figure 3–38).

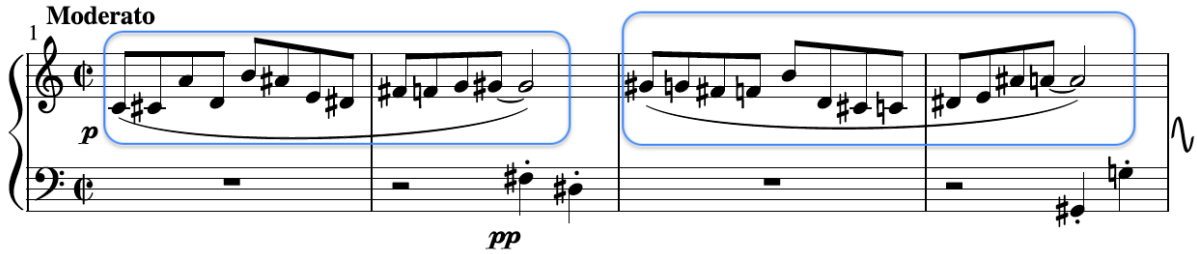

Figure 3–37: Reddy, Piano Sonata No.1, movement II, bb. 1-4

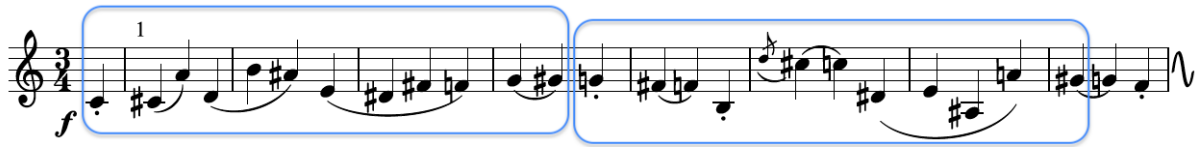

Figure 3–38: Reddy, Piano Sonata No.1, movement III, bb. 1-8

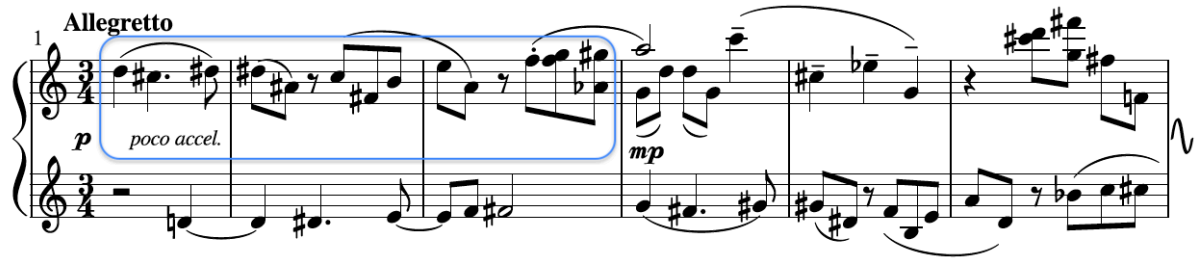

Figure 3–39: Reddy, Piano Sonata No.1, movement IV, bb. 1-6

3.4.11 Étienne van Rensburg (1963-): Piano Sonata No.1, W36 (1994)

Van Rensburg was born in the former Transvaal province and studied composition at the University of Pretoria under Stefans Grové.[123] He received multiple commissions and awards in the 1990s and played an active role in the South African music scene during this time, but has since stopped composing (Viljoen et al. 1993, 190).

His First Piano Sonata, which has a duration of approximately 28 minutes, incorporates traditional thematic and first-movement-design concepts, but does so in a varied, innovative manner.[124] The work is unconventionally in five separate, contrasting movements (*Embruon, Thema, Anakhronismos, Ricercare* and *Katharsis)* of which the second and fourth have the slowest tempos, and the third the quickest. This eclectic work draws inspiration from a wide range of influences that include Renaissance folk music, Baroque canonic writing, jazz, blues, Minimalism and Expressionism. Figure 3–40, for example, Illustrates the opening of the *Ricercare* fourth movement with an elaborate Baroque-inspired melodic line evident.

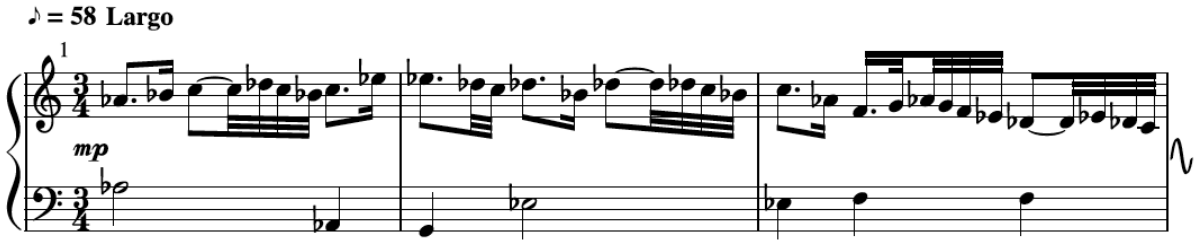

Figure 3–40: Van Rensburg, Piano Sonata No.1, movement IV, bb. 1-3

Van Rensburg (2016) asserts that the work's structural design was guided by his interpretation of Classical first-movement forms and Liszt's single-movement scheme, but that the content and substance were drawn from Alban Berg. While a first-movement design is present in the Sonata, it is reasonably unconventional, since it encompasses not only the first movement, but all five movements as a whole (ibid.). The main thematic material, textures and style characteristics that inform the content of the entire work are introduced in the first movement and recapitulated in the

[123] Van Rensburg completed another Piano Sonata, W48 (2000), as well as a Clarinet Sonatina (1988); a Clarinet Sonata – *'n Joernaal in 3 Siklusse en 7 Afdelings* (*A Journal in 3 Cycles and 7 Sections*), W21 (1991); a Sonata for Flute and Harp – *Waar die Soet Stroom* (*Where the Sweet Stream*), W27 (1993); a Flute Sonata, W42 (1996); and Six Trio Sonatas for Solo Organ (2003).

[124] The work is available from SAMRO and was dedicated to the South African pianist Benjamin Fourie who also released a commercial recording of it (see Du Plessis et al. 1997).

final movement (Van Rensburg 1996a, 158).[125] The second, third and fourth movements represent the main development in this overall structure, although extensive evolution and transformation of thematic material takes place throughout the composition in contrast to traditional practices (ibid.). The cyclic transformation of material is only concluded in the recapitulatory final movement when ideas left unfulfilled earlier are clarified and are finally united, interwoven and concluded (Fourie 1997, 11-12; Van Rensburg 1996a, 157). The work thus has an organic structure in which contrasting thematic materials not only return but are interrelated on various levels within a complex network characterised by evolution and growth (Van Rensburg 1996a, 149).

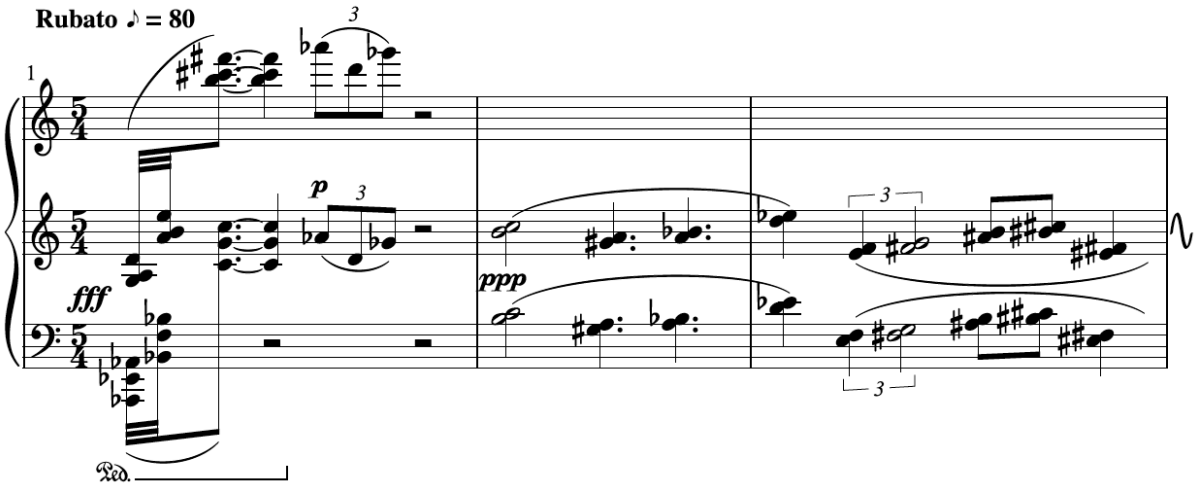

Figure 3–41: Van Rensburg, Piano Sonata No.1, movement I, bb. 1-3

Two opposing thematic ideas inform the work's principal thematic content and are introduced in the *Rubato* first movement (Figure 3–41) in accordance with traditional practices. They are here, however, unconventionally represented by more general vertical and horizontal concepts rather than specific musical elements (Van Rensburg 1996a, 149-150). The vertical, chordal construction of the first theme deteriorates and becomes more horizontal as the work progresses, while the opposite happens with the linear second theme which originally comprises successive semitones (Van Rensburg 2016). This process only comes to full completion in the final fifth movement, of which the opening is illustrated in Figure 3–42 (Van Rensburg 1996a, 149-152).

[125] Fourie (2004, 15) states that this main thematic material is inspired by the film *Tous les Matins du Monde* (1991) on the Baroque composer Marin Marais.

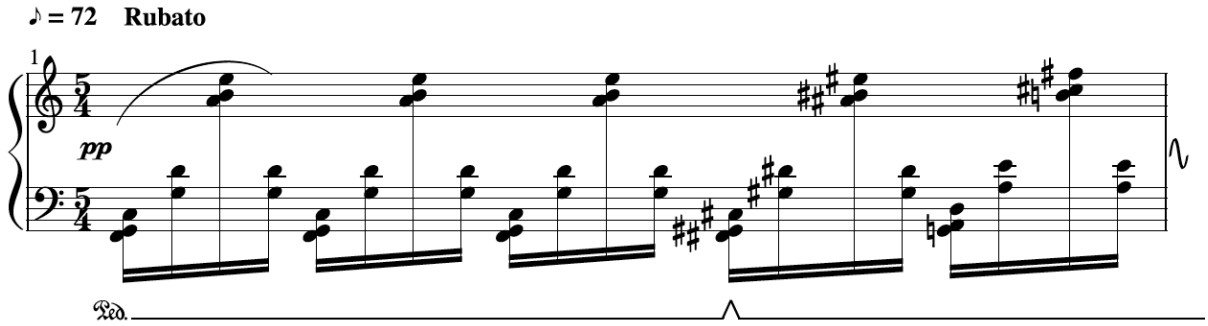

Figure 3–42: Van Rensburg, Piano Sonata No.1, movement V, b. 1

The second and third movements feature another unconventional application in that the development of thematic material is interrupted and left incomplete. Paradoxically, the *Thema* (*Theme*) title of the *Espressivo* second movement (Figure 3–43) does not refer to thematic material in a literal sense, but "represents the concept of the Sonata" as a "metatheme" (Van Rensburg 1996a, 152). These nonliteral metathematic devices in the second and third movement are "disqualified" since their development is interrupted and partial. The compositional content in these movements originates from a procedure in which letters from the composer's name regulate the specific intervals between pitches (ibid.).

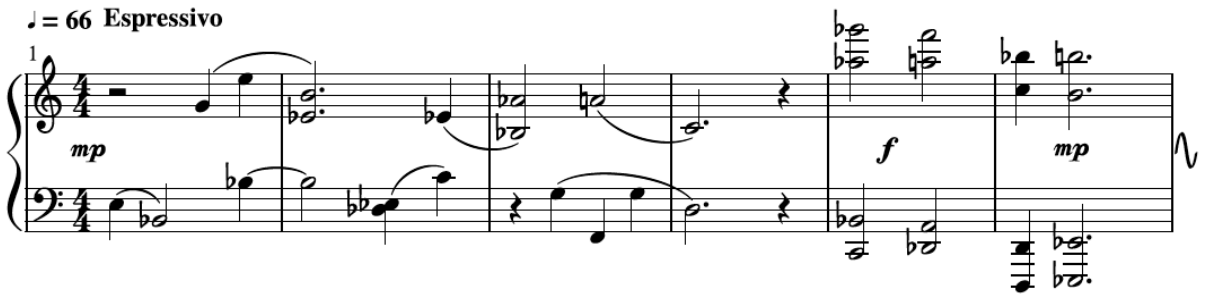

Figure 3–43: Van Rensburg, Piano Sonata No.1, movement II, bb. 1-6

A retrograde of this procedure informs the fast-paced third movement (Figure 3–44), but is here also interrupted and "disqualified", suggesting an unconventional abolishment or antidevelopment of the thematic material in accordance with its nonliteral and metathematic nature (Van Rensburg 1996a, 153).

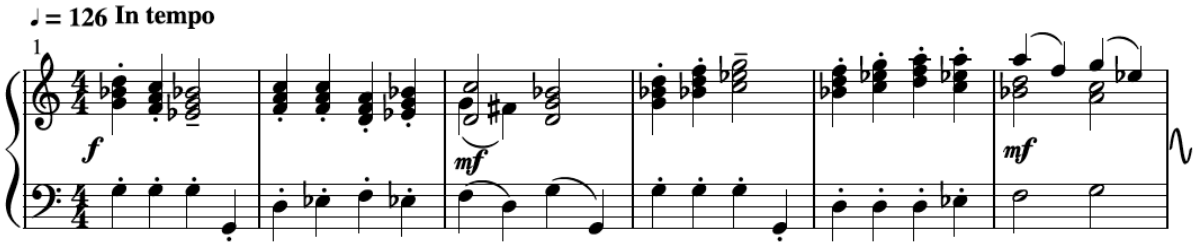

Figure 3–44: Van Rensburg, Piano Sonata No.1, movement III, bb. 1-6

The work is conceptually influenced by popular and esoteric trends, philosophical considerations, musical perception, literary theory and a three-dimensional stimulus comprising intellectual, emotional and technical elements (Van Rensburg 1996a, 149). The concept of triangular forces is also developed in other dimensions, such as the sequence of events, textures and the formal scheme of the work (p. 158).

Duality or polarity is another important concept in the composition, as is evident in the contrasting dimensions of the main thematic material; the juxtaposition of *rubato* passages and passages with a strict tempo; the interplay between nontonal and deliberately tonal writing; and references to the "serious" (the Renaissance and Baroque) and the "mundane" (jazz and blues) as defined by Van Rensburg (1996a, 153).

Fourie (2004, 15) concludes that the work is representative of the Post-Modernist movement since it features a deconstructivist compositional approach, moves between different time periods (hence the *Anakhronismos* third movement), and incorporates archaic structural designs. The composer's esoteric and philosophical considerations, and his juxtaposition of contrasting stylistic elements such as Renaissance folk music, jazz and Minimalism further resonate in the Post-Modernist sphere.

3.4.12 Peter Klatzow (1945-): Piano Sonata No.2 (2003)

Klatzow's Second Piano Sonata, which was completed more than four decades after his first, is dedicated to the South African pianist François du Toit and has a duration of approximately seventeen minutes. It represents, according to May (2004, 125), a consolidation of the composer's writing for solo piano, and can be seen as a homage to Liszt's Piano Sonata (Klatzow 2017b). It features an extended, interconnected single-movement design in which thematic and motivic material stated at the outset is continuously developed throughout, informs nearly all compositional material, and has a referential and unifying function. Further subdivisions of the work into four

contrasting sections corresponding to the respective movements of a traditional sonata design is, however, possible. It comprises an opening, slow, scherzo and finale section, and culminates rather unconventionally in a passacaglia (May 2004, 125).

Vestiges of first-movement form are apparent in the enunciation of two subjects in the *Very alert* opening in the key of B♭ (Figure 3–45), and their transformation in the long developmental section (May 2004, 126-127).[126] Two distinctive germinal motivic elements, a particular melodic shape and a quintuplet rhythm, are developed and varied throughout the work and play a role in the integration of thematic content. Both the contour of the melodic shape and its incorporation of set class (014) stand out, while the referential quintuplet rhythm returns in quavers and semiquavers as well as $\frac{10}{8}$ and $\frac{5}{2}$ metres throughout (pp. 125-126).

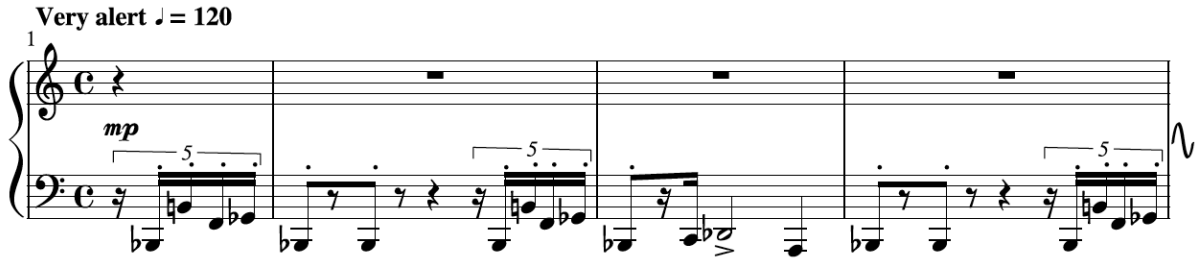

Figure 3–45: Klatzow, Piano Sonata No.2, bb. 1-4

The germinal material returns in varied form in the slow movement, marked *Very peacefully* (Figure 3–46) and is transformed even further to generate new motivic material in the $\frac{10}{8}$ scherzo section (Figure 3–47) marked *Vivace, lightly* (May 2004, 128-129).

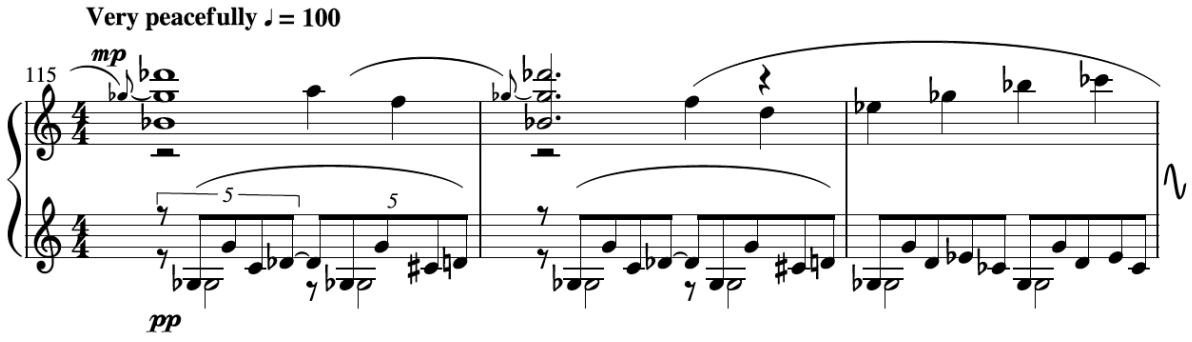

Figure 3–46: Klatzow, Piano Sonata No.2, bb. 115-117

[126] The first (despite Klatzow's odd spelling) suggests B♭ Phrygian and the second B♭ minor.

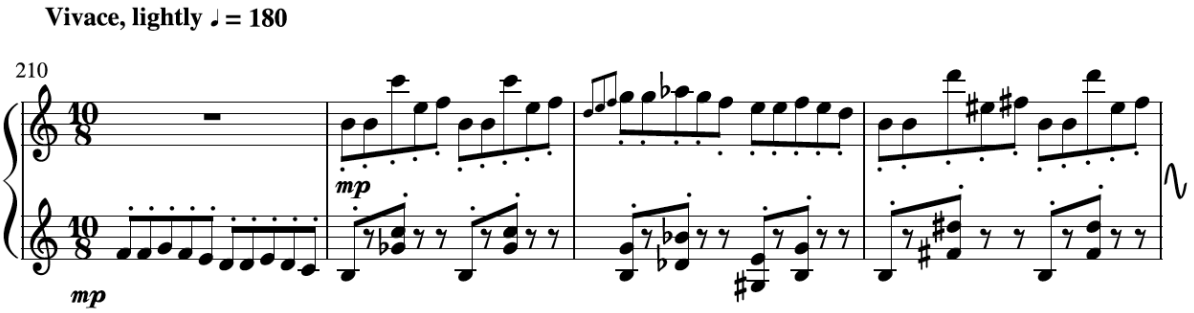

Figure 3–47: Klatzow, Piano Sonata No.2, bb. 210-213

A tonal recapitulation of material is not apparent as with conventional first-movement forms, but the return of the opening B♭ tonality in the *Very peacefully* final section (Figure 3–48) results in an unequivocal conclusion of the tonal cycle. The final section can be further divided into three parts: a set of textural variations and a closing passacaglia both based on earlier motives, ostinatos and referential elements such as the quintuplet rhythm, and a short multitonal coda (May 2004, 130-132).

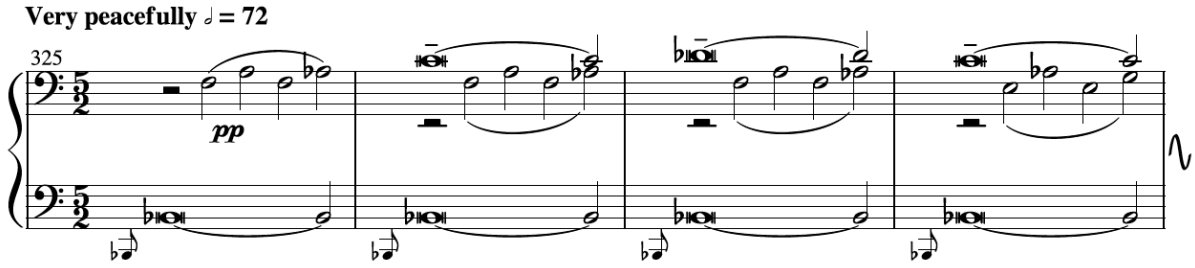

Figure 3–48: Klatzow, Piano Sonata No.2, bb. 325-328

3.4.13 Frederick de Jager: Piano Sonata – *Fried Green Tomatoes* (2006)

De Jager is a former concert pianist who also tried his hand at composing, and who has published on music and the literary arts.[127] He completed a doctoral thesis on gender roles in the reception of Chopin at the University of KwaZulu-Natal in 2004, before entering the publishing industry (I've Written a Book 2012).

[127] As far as could be established, no other compositions by De Jager were published or are included in South African libraries, archives or documentation centres.

De Jager explains (2007, 159) that his Piano Sonata – *Fried Green Tomatoes* (2006), which is dedicated to the American pianist Rebecca Penneys, is based on a four-note motive from the soundtrack of the 1991 film with the same title and its implied harmonic content.[128] These features play a significant role in organic unification, in addition to the number seven which regulates motivic cells, scales, intervals and harmonic compounds (ibid.). The harmonic language is for the most part deliberately simple and diatonic, but with some chromatic treatment of the melody and harmonic structures (ibid.). De Jager's composition is in a single movement (Figure 3–49) that can be further subdivided into three sections in a traditional fast-slow-fast design (*Allegro con fuoco ed marcato*, *Lento* and *Allegro*) to which a very brief *Lento* introduction in the Aeolian mode and a coda have been added. De Jager does not include any further information on the incorporation or exclusion of further traditional structural or tonal parameters in terms of sonata practices.

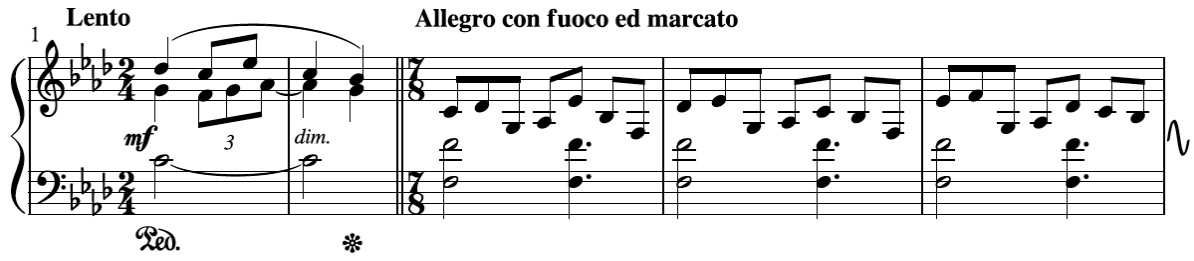

Figure 3–49: De Jager, Piano Sonata, bb. 1-5

3.4.14 Surendran Reddy (1962-2010): Piano Sonata No.3 – *Clazzical Sonata; The Hammerclazz Sonata* (2006)

Reddy's *Clazzical Sonata* has a duration of approximately 25 minutes and was commissioned by Michael Blake for the 2006 *NewMusic Indaba* in Grahamstown, but only completed later. The first movement is dedicated to "Michael^2, Christine and Gregor", the second to "Reiner, Florian and Hike" and the finale to "Hike, Isabel and Vera" (Reddy 2006, 1, 31 & 50).[129] Reddy intended for the composition to have the technical difficulties of Beethoven's *Hammerklavier Sonata*, Op.106 (1818). Other references to the Classical tradition are included in the subtitles of the respective movements:

[128] The score was published in the South African music journal *Musicus*, see De Jager (2007, 158-173), but has not been released commercially in recorded format.

[129] The superscript number after Michael is not an error, suggesting that the movement is dedicated to two individuals named Michael.

"Ludwig", "Wolfi" and "Frederic and, of course, Alexander", which presumably refer to Beethoven, Mozart, Chopin and Skryabin.

In contrast to his First Piano Sonata, this virtuosic work is decidedly unconventional and incorporates various uncommon devices. It nevertheless reflects vestiges of the traditional sonata format and comprises three separate movements in a traditional fast-slow-fast design: a fast-paced and lively first movement (Figure 3–50), a lullaby as second movement (Figure 3–51), and an *Allegro frenetico* finale (Figure 3–52).[130] The frequent metric changes in Figure 3–50 are characteristic of much of the work, especially in the outer movements, as are the polyrhythmic patterns evident in Figure 3–51 and Figure 3–52.

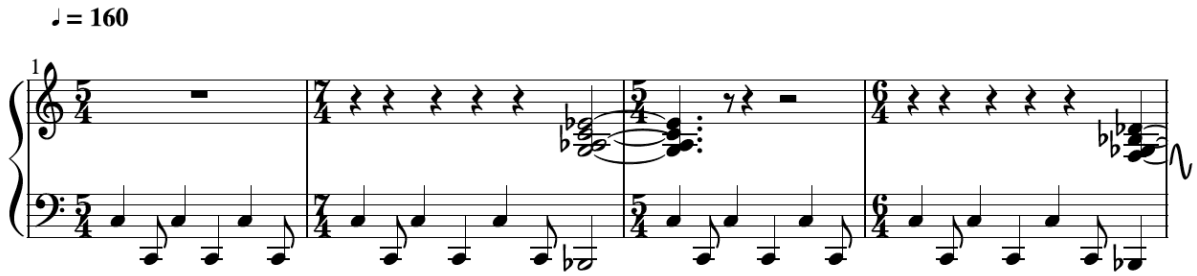

Figure 3–50: Reddy, Piano Sonata No.3, movement I, bb. 1-4

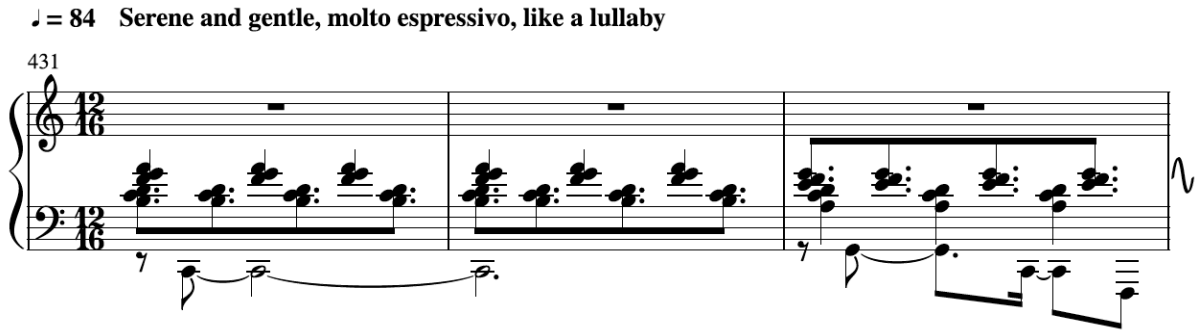

Figure 3–51: Reddy, Piano Sonata No.3, movement II, bb. 431-433

[130] Reddy numbered the bars of all three movements consecutively instead of starting each movement anew. Bar numbers have been kept in accordance with the score. The excerpts included as Figure 3–51 and Figure 3–52 correspond with the opening of the second and third movements respectively even though the bar numbers suggest otherwise.

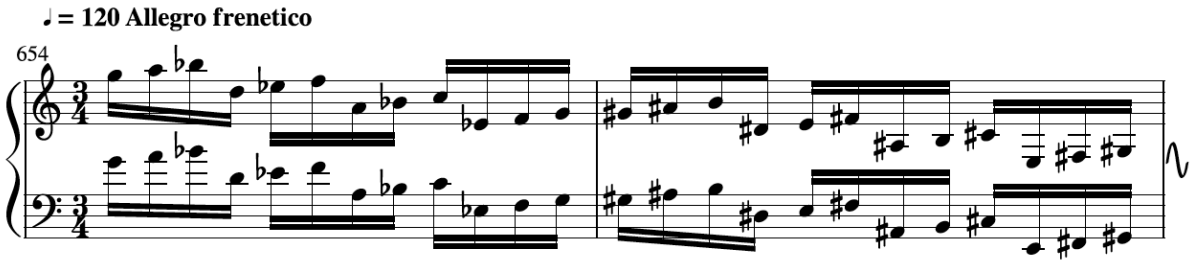

Figure 3–52: Reddy, Piano Sonata No.3, movement III, bb. 654-655

The composition, which is subtitled *Clazzical* and the *Hammerclazz*, is stylistically vastly different from Reddy's 1979 contribution, and is representative of the unique third-stream *clazz* compositional language established later in his career. The composer writes (Reddy 2006, ii),

> I devised the term 'clazz' to describe my musical style, compounding the words classical and jazz, which formerly in music history denoted styles that were kept quite distinct from one another, but in recent years have been moving ever closer to one another. In effect the term clazz encompasses for me a fusion of many different styles of music. My ears are open to all musics in the world.

The score includes performance notes on the work and on *clazz* in general (Reddy 2016, i-iv), many of which are tongue-in-the-cheek comments reflecting Reddy's humorous personality and the light-heartedness with which he approached the genre, as also illustrated with an excerpt in Figure 3–53.

> 12. oh, and thanks for buying the score! (i know u just got hold of a photocopy – haha! – but i happen to have a sense of humour…
>
> 13. look, i'd have written the fingering in if i knew how to do it for a being with significantly more than ten fingers.
> Oh damn! sorry, forgot i was on planet earth…
> humph! mostly harmless the say…tsk

Figure 3–53: Reddy, Piano Sonata No.3, performance notes

The score itself also abounds in facetious, comical and at times farcical features, including the use of ludicrously complicated time signatures such as $\frac{27}{8}$, $\frac{57}{32}$ and $\frac{109}{64}$, and the tempo indications in Figure 3–54. This example, which is based on octatonic subsets, again features polyrhythm, with the ratio changing from 5:4 to 4:3 and 3:2 in successive bars. In the blank area at the end of the second movement, the composer writes "space to draw on or write graffiti; otherwise if u could hear it you might consider this the best part of the piece ;-)" (Reddy 2006, 49).

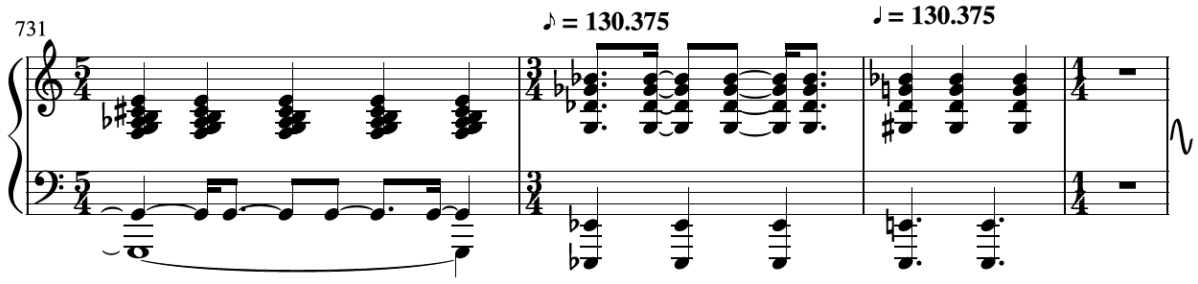

Figure 3–54: Reddy, Piano Sonata No.3, movement III, bb. 731-734

While the composition is scored for solo piano, Reddy welcomes the addition of an (presumably improvised) accompaniment by percussion instruments such as the drums or tabla. A number of free improvisational sections to be repeated *ad libitum* are also included for the piano, reflecting the jazz attributes of the Reddy's *clazz* style (Figure 3–55).[131] Further jazz elements include walking bass lines, syncopation, extended and enhanced chords, glissandi and quartal compounds. The wording "for the bird" is included in b. 795, which suggests influences from the American jazz legend Charlie Parker Jr.

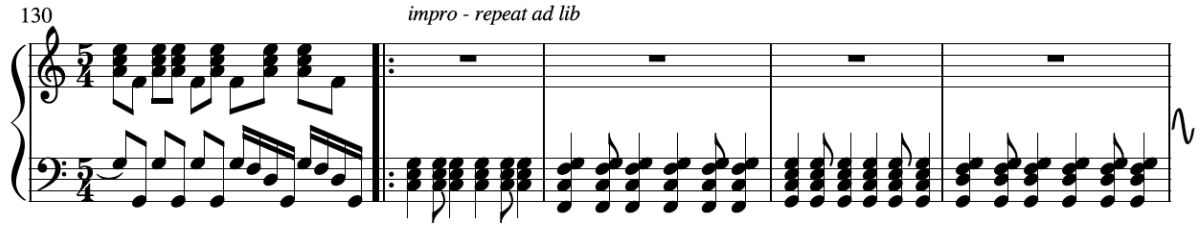

Figure 3–55: Reddy, Piano Sonata No.3, movement I, bb. 130-134

It is possible that Reddy's juxtaposition of facetious elements with direct references to the Classical tradition was meant as satirical commentary and reaction to the seriousness of conventional sonata and Western art music practices. The incorporation of various stylistic elements from both Classical and jazz spheres, quotations, and the rejection of the rigidity of traditional frameworks further position the work in a Post-Modernist paradigm.

[131] Reddy (2006, i-iv) mentions in the performance notes that he intended to complete a written-out version for classical pianists at a later stage, which was unfortunately never completed. The composer also states that he intended to revise some of the difficult sections, time signatures and dynamic markings.

3.4.15 John Joubert (1927-2019): Piano Sonata No.3, Op.157 (2006)

Joubert's Third Piano Sonata was commissioned by the English pianist Duncan Honeybourne for the Weymouth Music Club and is also dedicated to him. The work, which is approximately 22 minutes in duration, was inspired by a war sonnet by the English poet Thomas Hardy. The composer described the Sonata as "an attempt to express in musical terms the message […] of outrage against war which remains as relevant for our times as it was for his" (Joubert in Morley 2007, 7). Unlike Joubert's two other piano sonatas discussed earlier, the Third Piano Sonata does not have an unconventional fast middle section. It is comprised of three movements in a more traditional fast-slow-fast design. The *Poco allegro appassionato* first movement opens in G minor with a simple idea moving up in thirds and down in seconds (Figure 3–56).

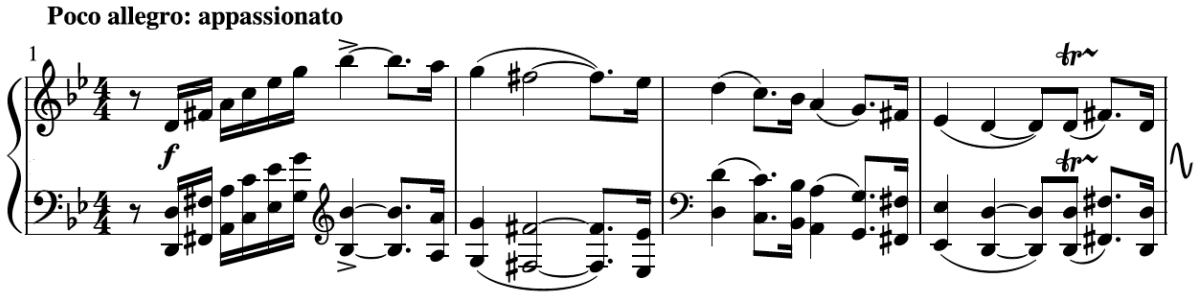

Figure 3–56: Joubert, Piano Sonata No.3, movement I, bb. 1-4

These intervals again form the exclusive melodic elements of the opening of the *Lento e calmo* second movement (Figure 3–57), but now move in opposite directions within the triadic chord streams of the two hands. An additive phrase structure is apparent in which each new phrase adds a bar to the preceding one.

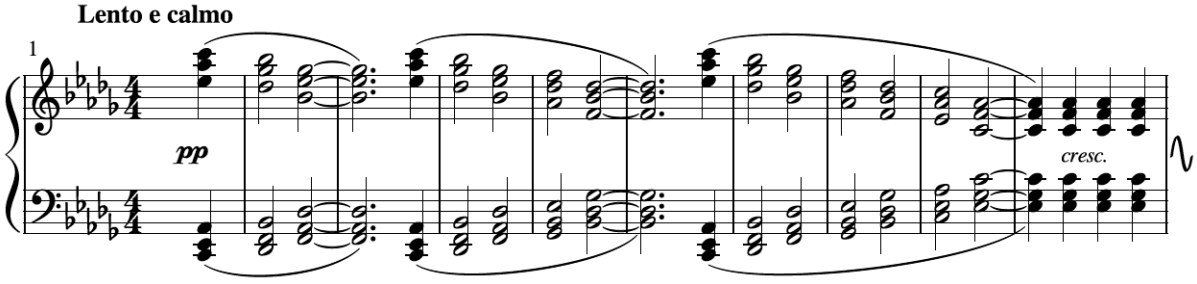

Figure 3–57: Joubert, Piano Sonata No.3, movement II, bb. 1-10

The whole-tone theme of the *Alla marcia* finale (Figure 3–58) has been taken from the composer's cantata *South of the Line* (1985) (ibid.). Unfortunately, little further information on the

composition's structural, tonal and thematic characteristics in terms of traditional sonata practice is included in the available literature.

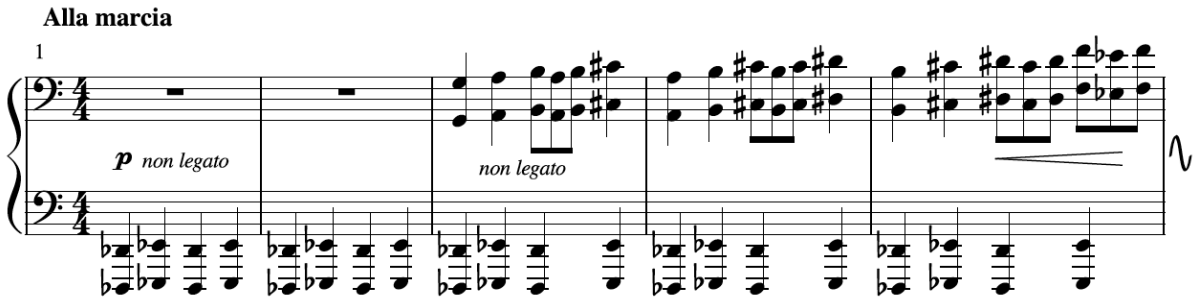

Figure 3–58: Joubert, Piano Sonata No.3, movement III, bb. 1-5

3.4.16 Michael Blake (1951-): Piano Sonata – *Choral* (2008)

Michael Blake completed his tertiary music education at the University of Cape Town and the University of the Witwatersrand, as well as Goldsmiths, University of London.[132] Blake remained in London for much of his adult life working as a pianist, teacher and composer, especially in the new music scene, before returning to South Africa in 1997 to take up teaching positions at Rhodes University and the University of South Africa (Kinsey 2009, 116-117).

The SAMRO Endowment for the National Arts commissioned the Piano Sonata for its dedicatee, the Flemish pianist Daan Vandewalle.[133] This long and virtuosic work, which has a duration of approximately 34 minutes, is a pianistic homage to Charles Ives's Second Piano Sonata – *Concord, Mass., 1840-1860* (c. 1916-19) and a thematic homage to various South African choral composers (Blake 2008, 2; 2008/2009, 1-2). The composer (2008/2009, 1-2) asserts that in the Sonata he attempted to

[132] Blake also completed a Sonata for Two Pianos – *After Piano Quintet (Homage to Schumann)* (2007), a Violin Sonata – *D.S.I.M.L. Fantasy Sonata* (2007), a Cello Sonata – *Hours with the Masters* (2016) and the *Sonatas and Interludes* (2016) for prepared voice.

[133] The work is published by Bardic Edition and was premièred by Daan Vandewalle at the Ghent Festival in Belgium (Daan Vandewalle Piano… 2019). Recordings of the Sonata is available on Blake's Soundcloud and YouTube channels (see Blake 2018 and 2019).

> forge a parallel between the monumentalism of the Ives work and the enormous breadth of the so-called African choral tradition and the composers themselves, especially those composers who lived and worked in the earlier 20th century. These were the pillars of the Southern African choral tradition, our Palestrinas, Lassos, Tallis's [sic] and Byrds.

The work comprises four separate and contrasting movements in accordance with traditional practice. Further structural, tonal and thematic relations characteristic of first-movement design or conventional sonata practices are, however, not apparent. Muller (2011, 88) writes that the work is characterised by a "non-teleological structure, narrative absence and thematic anonymity", as well as a "vastly extended pitch and dynamic range".

The audacious, fast-paced first movement[134] (Figure 3–59) includes references to both Michael M. Moerane's song *Ruri* (*Truly*) and Ives's *Concord Sonata* (Blake 2008/2009, 1-2).[135] Bold chordal figures that are extended and rhythmically transformed throughout the movement, are alternated with more melodic material, bell sounds and what the composer refers to as "glacial harmonics" (Blake 2008, 2; 2008/2009, 1-2).

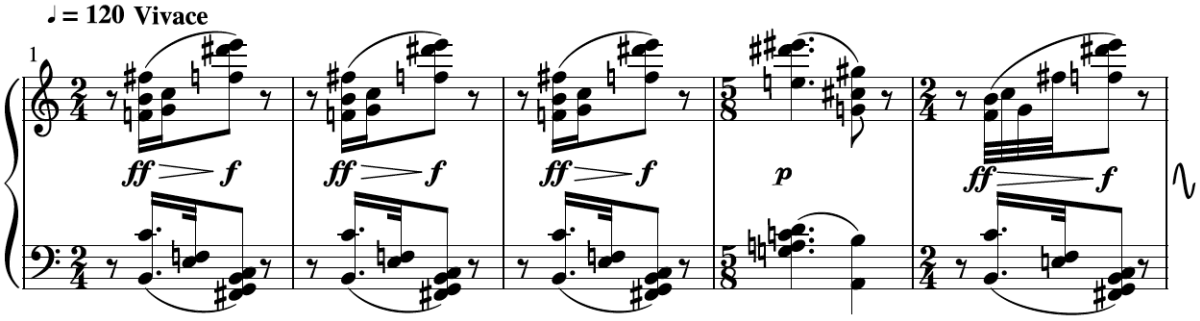

Figure 3–59: Blake, Piano Sonata, movement I, bb. 1-5

The forceful, intemperate and fast-paced *Strepitoso* second movement (Figure 3–60) employs large chordal clusters and deconstructed ragtime elements characteristic of the *Concord Sonata*, and quotes Reuben Caluza's song *Umantindane* (*Tokoloshe*), Conlon Nancarrow's Study for Player

[134] While reference is made to the starting or general tempo of each movement, it should be noted that the tempos, performance directions and metres of all four movements undergo numerous changes in the respective subsections. In the first movement, for example, the performance directions *Vivace, Meno mosso, Meno mosso e sostenuto, Marcato, Deciso, Hesitating, Slow and granite-like, Più mosso,* and *Reflective* are applied in addition to a range of specified tempos from 60 to 132 crotchet beats per minute.

[135] Blake's quotation and paraphrasing of other works are in turn also a characteristic of Ives's *Concord Sonata* and his more general compositional style.

Piano No.3 (1948) and one of Blake's own compositions from 2004, *Their Souls Go Waltzing On*[136] (Blake 2008, 2; 2008/2009, 1-2).

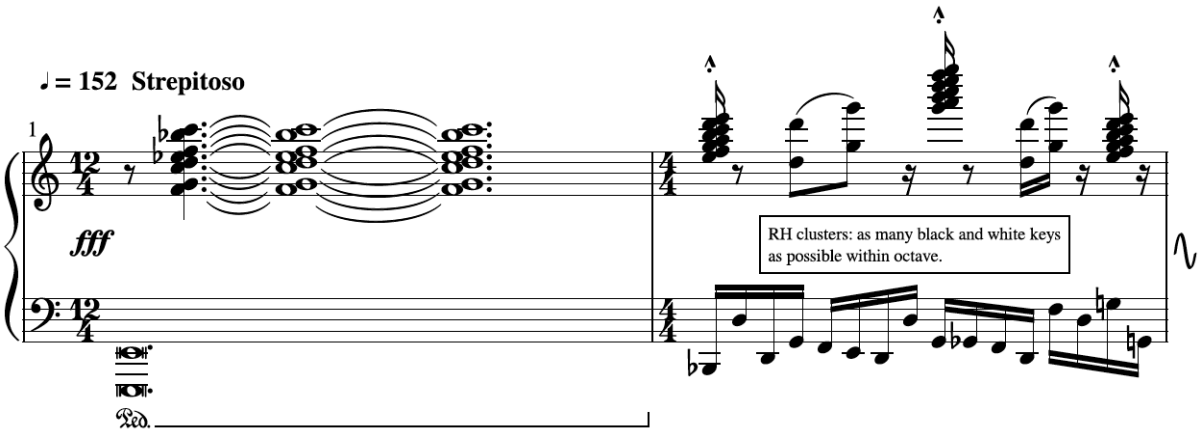

Figure 3–60: Blake, Piano Sonata, movement II, bb. 1-2

The *Misterioso* third movement (Figure 3–61), which pays homage to Ntsikana Gaba, starkly contrasts with the other movements of the work by way of its slower tempo, reflective character and economy of musical activity (Blake 2008, 2).

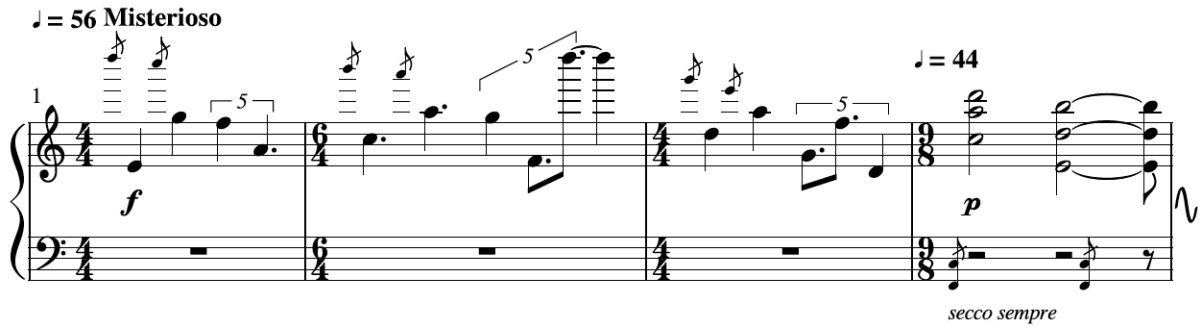

Figure 3–61: Blake, Piano Sonata, movement III, bb. 1-4

The final movement (Figure 3–62), which is marked (among others) *Flowing, Flying,* and *Andante visionario*, is an operatic fantasy in the form of a set of variations on Joshua Mohapeloa song *Senqu*

[136] *Their Souls Go Waltzing On,* in turn, pays homage to Arnold Schoenberg's Five Piano Pieces Op.23 (1920-23) and Ives's *Three-Page Sonata* (c. 1905) (Blake 2008/2009, 1-2).

(*Orange River*), and also references Liszt's *Réminiscences de Lucia di Lammermoor* (1835-36) (Blake 2008, 2; 2008/2009, 1-2).[137]

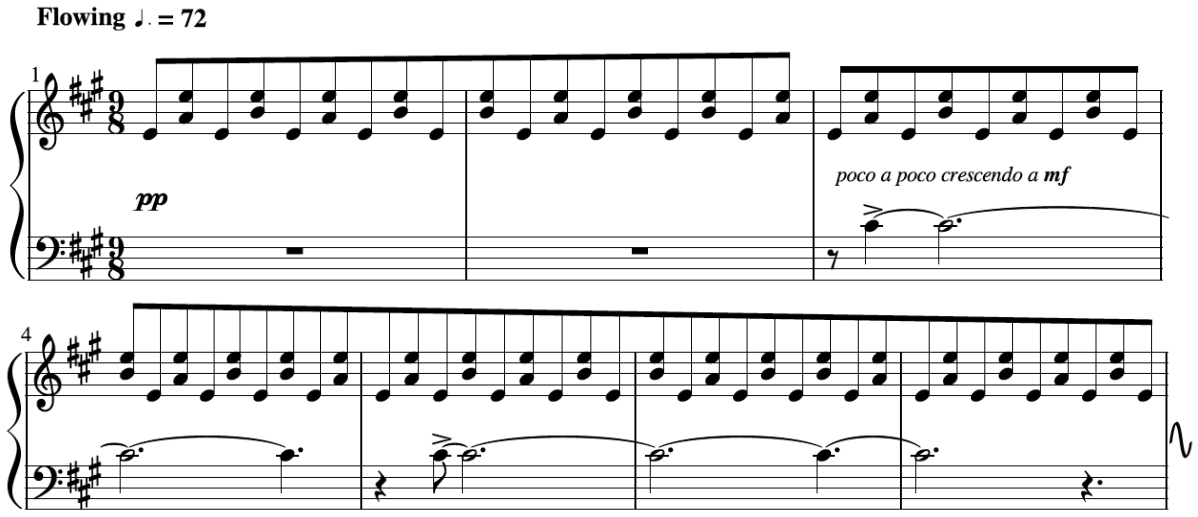

Figure 3–62: Blake, Piano Sonata, movement IV, bb. 1-7

Stylistically the work is eclectic with elements of ragtime, Romanticism and the avant-garde, and comprises a range of contemporary and alternative compositional devices such as the playing of cluster chords with the hands and forearms, the sweeping of piano strings with fingernails, and humming, as apparent in Figure 3–63.

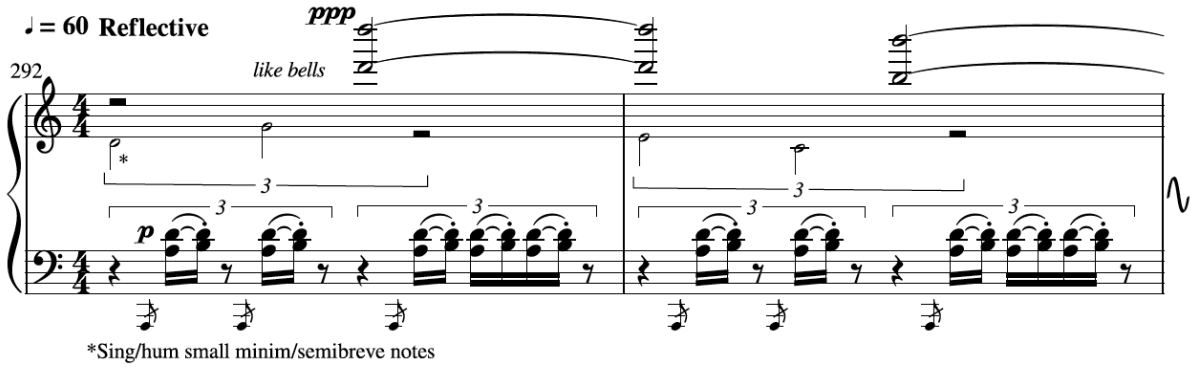

Figure 3–63: Blake, Piano Sonata, movement I, bb. 292-293

The Minimalist repetition of motives and fragments, and the Post-Modernist referencing, quotation and paraphrasing of works by a large range of composers are also notable features. It is possible to

[137] Further references and quotations in the work include Ferruccio Busoni's Piano Sonatina No.6 – *Carmen Fantasy* (1920); Frederic Rzewski's *Down by the Riverside* for piano from *North American Ballads* (1979); and Ives's song *At the River* (1916) (Blake 2008/2009, 1-2).

argue that Blake's post-colonialist homage to South African choral composers functions as a subliminal thematic thread unifying the respective movements into a single sonata cycle despite the centrifugal pull of the application of a myriad of compositional devices. Such a thread does not, however, extend to an aurally perceivable basis, or play a role in structural design in terms of conventional sonata or first-movement practices.

With the discussion on Blake's eclectic composition of 2008 this summary of relevant academic literature on South African piano sonatas, which was completed in accordance with the second research objective, is concluded. Mention must be made here of the rather limited academic scholarship on South African piano sonatas. Only the studies by Lee (1990) and Van Wyk (2000), and the explication by Van Rensburg (1996a) take a more comprehensive perspective, but with the works studied dating from 1952, 1969 and 1994 respectively. The following two chapters include discussions on two more recent compositions in the field, the contributions by Hofmeyr (2011) and Newcater (2013). Here, however, in accordance with the third and fourth research objectives, a much more detailed analytical approach is undertaken to comprehensively explore the compositional contents of the respective works.

Chapter 4 – Hendrik Hofmeyr (1957-): Piano Sonata (2011)

4.1 Biography

Hendrik Hofmeyr[138] was born on 20 November 1957 in Cape Town, South Africa. He received piano instruction from an early age and matriculated in 1975 with music as a subject from Nassau High School in Cape Town as one of the top matriculants in the former Cape Province. He continued his tertiary education at the University of Cape Town (UCT) where he completed both BMus (1976-1979) and MMus (1980-1981) degrees in music. At UCT, he majored in musicology, but also studied piano with Laura Searle, and composition and music theory with James May and Peter Klatzow. A scholarship enabled Hofmeyr to continue his studies in Italy from September 1981. Here he remained in self-imposed exile for more than a decade as a conscientious objector to military service.

In Italy, Hofmeyr obtained state diplomas in piano (under Alessandro Specchi, 1981-1983), composition (under Ivan Vandor, 1983-1986) and conducting (under Alessandro Pinzauti, 1986-1989). He also took singing lessons with Paolo di Napoli and worked as a vocal instructor and accompanist. Hofmeyr returned to his country of birth in 1992 after being appointed as lecturer at Stellenbosch University. In 1998 he took up the position of senior lecturer at UCT and in 1999 completed a doctorate in music composition at the same institution. Hofmeyr has remained at UCT ever since, and currently serves as professor of composition and music theory. He has received numerous accolades in his career, some of which are listed in Figure 4–1.[139]

[138] Information on Hofmeyr and his oeuvre has been obtained from May (2007a), personal communication with the composer and notes accompanying his music scores listed in the bibliography.

[139] UNISA, as listed in the figure refers to the University of South Africa, and RAU to the former Rand Afrikaans University which is now the University of Johannesburg.

Year	Award
1987	Winner of the South African Opera Competition with *The Fall of the House of Usher* (1987)
1988	Winner of the Nederburg Prize for Opera with *The Fall of the House of Usher*
1990	Second prize in the Loyola Competition with *Missa Sancti Ignatii de Loyola* (*Saint Ignatius of Loyola Mass*) (1988) for soprano, double chorus and orchestra
1995	Winner of the UNISA/Transnet Composition Competition with *Die Lied van Juanita Perreira* (*The Song of Juanita Perreira*) (1995) for cello and piano
1997	Winner of the Queen Elisabeth of Belgium Competition with *Raptus* (1996) for violin and orchestra
1997	Winner of the first edition of the Dimitris Mitropoulos Competition with *Byzantium* (1997) for soprano and orchestra
2003	Joint winner in the RAU Choral Competition with *Sedoosmusiek* (*Southeaster Music*) (2002) for mixed choir
2008	Recipient of a Kanna Award from the Klein Karoo National Arts Festival in Oudtshoorn, South Africa for his Afrikaans settings
2018	Recipient of a University of Cape Town Creative Works Award for Symphony No.2 - *The Elements* (2016-17)

Figure 4–1: Prizes awarded to Hofmeyr

Hofmeyr's oeuvre[140] consists of more than 200 works in a range of genres that include choral (unaccompanied and accompanied), orchestral (chamber and full orchestra), operatic (chamber and full opera), ballet, solo instrumental, solo vocal and chamber compositions. The solo and chamber works completed by the composer feature nearly all orchestral instruments including keyboards, woodwinds, brass, strings and percussion. Hofmeyr has received more than 100 commissions from, among others, the renowned South African pianist Lionel Bowman and the poet Lina Spies. The composer's works are regularly featured in South Africa and have been performed on five continents. Recordings of Hofmeyr's compositions have been released on CD and DVD, and some can be found on *YouTube* and the composer's *Soundcloud* page.[141]

4.2 Other sonatas

Sonata compositions have a prominent position in Hofmeyr's oeuvre with a total of twelve sonatas[142] having been completed by the composer to date. It is interesting to note, however, that Hofmeyr did not compose sonatas early in his career, stating that he was "to some extent a victim to the kind of intellectual snobbery which regarded the sonata as outdated" (2018a). While Hofmeyr did use elements of first-movement form in earlier works such as the *Notturno elegiaco* (1996), and explored it more fully in large-scale works such as *Raptus* (1996) and the concertos for

[140] See Claasen (2012) and May (2007a; 2017) for detailed work lists of the composer.
[141] See https://soundcloud.com/hendrik-hofmeyr, accessed on 29 October 2018.
[142] The Sonata for Violin and Piano No.2 of 2008 is an arrangement of the Sonata for Flute and Piano of 2006.

flute (1998-99), piano (1998), violin and flute (2002), and two pianos (2004), it was SAMRO's commission of the Sonata for Two Pianos for the Ixopo Duo in 2004 that sparked a renewed interest in sonata composition. According to Hofmeyr (ibid.), his "fascination with the myriad potentialities of the form in terms of thematic, structural, tonal and emotional discourse" has led to its use in a large number of sonatas and concertos since then. The Sonata for Two Pianos, and the Piano Sonata discussed in detail here are the only sonatas that have been completed for keyboard instruments.

Figure 4–2 lists general information on all Hofmeyr's sonatas, while more details on some of these works are included in the literature discussion that follows and in appendix D.

Date	Work	Commissioner	Duration
2004	Sonata for Two Pianos	SAMRO Endowment for the National Arts 2004, for the Ixopo Piano Duo	c. 18'00"
2006	Sonata for Flute and Piano	SAMRO Endowment for the National Arts 2006, for Marlene Verwey and Salomé van der Walt-Wepener	c. 13'35"
2006	Sonata for Horn and Piano	-	c. 23'30"
2008	Sonata for Violin and Piano No.1	SAMRO Endowment for the National Arts 2008, for Zanta Hofmeyr and Malcolm Nay	c. 22'00"
2008	Sonata for Violin and Piano No.2	-	c. 13'35"
2011	Piano Sonata	SAMRO Endowment for the National Arts 2011, for Justin Krawitz	c. 16'45"
2013	Sonata for Cello and Piano	-	c. 24'45"
2013	Sonata for Clarinet and Piano	-	c. 19'30"
2016	Sonata for Vibraphone and Marimba	Frank Mallows	c. 15'25"
2017	Sonata for Viola and Piano	-	c. 19'40"
2017	Sonata for Double Bass and Piano - *Naka Ya Lethlaka*	-	c. 19'40"
2018	Sonata for Trombone and Piano	-	c. 15'55"

Figure 4–2: Sonatas completed by Hofmeyr, 2004-2018

4.3 Literature review

Grové (2008c, 183) suggests that Hofmeyr's use of traditional genre names such as sonata, concerto, symphony and string quartet plays an important role in making his oeuvre historically meaningful. Structurally, Hofmeyr's compositions with more traditional titles often adhere to established formal designs such as first-movement, ternary and rondo forms too, even though the composer's use of such designs are not rigid but adapted (to different extents) according to each work's specific context and musical contents (Franke 2012, 117; Le Roux 2014, vii, 159 & 310; Martens 2009, 52; Roos 2000, 28-30 & 55; 2001, 50). In a radio interview with Rodney Trudgeon (2017),

Hofmeyr explains his use of traditional formal designs such as first-movement form, stating that he takes pleasure in

> turning sonata form upside down, and roundabout and doing all kind of interesting things to it. […] [S]onata form is for me one of those, I would say, almost immortal forms of classical music. I know a lot of people consider it completely outdated and irrelevant, but I am not one of those. Yes, I think even in the 20th and 21st centuries many composers have still engaged with the idea of sonata form, and the idea of thematicism, which is again a crucial one in my way of thinking about music.

Authors who have commented on Hofmeyr's use of first-movement design and the structural contents of his sonatas include: Roos (2000, 28-30 & 55-59) on the composer's general preferences and his utilisation of a varied first-movement form in *Raptus;* Franke (2007) on the formal designs of some of his orchestral compositions, in particular *Raptus* and the early concertos; and Nay (2008, 39-44) on the fusion of first-movement and ternary elements into a rhapsodic framework in *Notturno elegiaco*, and the relation of the trio's thematic material to other compositions. More thorough accounts are the Master's thesis by Theunissen (2014, 48-62), which includes an analytical overview of Hofmeyr's First Violin Sonata and the doctoral dissertation by Le Roux (2014, 8-163), which takes a more detailed look at Hofmeyr's sonatas for flute, clarinet and cello.

Invaluable sources for a comprehensive overview of the general structural and thematic contents of Hofmeyr's sonatas are the composer's programme notes that accompany the respective scores. These notes have been detailed in table format as appendix D, with general trends summarised here.[143] Of the eleven sonatas completed (the Piano Sonata will be discussed separately), all are multi-sectional works with contrasting movements. All have three movements within a more-or-less traditional fast-slow-fast design, except for the Sonata for Two Pianos, which is in four movements owing to the addition of a scherzo as second movement. The first movements of all sonatas except the Sonata for Vibraphone and Marimba and the Sonata for Trombone, which employ theme-and-variations and sonata-rondo designs respectively, have (often varied) first-movement designs. The slow movements of Hofmeyr's sonatas are set in a number of structures of which theme-and-variations and ternary designs are the most common, while finales are predominantly in rondo or sonata-rondo formats. Fairly traditional divisions into expositions, developments and recapitulations are possible in the nine sonatas that incorporate first-movement designs.

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[143] Information included in appendix D has been obtained from the respective sonata scores listed under Hofmeyr in the bibliography. The Clarinet Sonata is available from both SAMRO and Potenza Music Publishing, see Hofmeyr 2013b and 2019.

Expositions most often utilise three contrasting themes, while the application of two and four themes is also apparent. Developments and recapitulations are, however, not always conventional, and often reverse, omit, displace or further transform thematic contents. The use of (sometimes extended) codas and contrapuntal transformations are common, as well as the unification and combination of movements into a cyclic whole. In all of the sonatas, apart from the Horn Sonata, thematic materials are interchanged and further developed between movements, with specific motives often acting as mottos. In the Flute Sonata, for example, a motive derived from a Bushman song in the Bleek Collection of the Iziko Museum in Cape Town returns a number of times throughout the work and serves as germ for most of the thematic material. This integration of sections into multi-movement cycles through tonal and thematic relations is an essential component of Hofmeyr's compositional language.

In addition to the information on Hofmeyr's sonatas summarised here and detailed in appendix D, a few additional sources that contain supplementary and at times contradictory information, can be listed for the interested reader: Cupido (2009, 68) and Van der Mescht (2007a, 51) on the Horn Sonata and the Two Piano Sonata's respective thematic relations to some of Hofmeyr's vocal compositions; Smit (2014, 2-3 & 35) on the commission and première of the Horn Sonata; and May (2017, 34-35) on the prominence of canonic writing in Hofmeyr's works, with reference to the slow movements of the First Violin Sonata and the Cello Sonata.

Additional mention should be made of the scholarly work by Theunissen (2014) and Le Roux (2014) in which a more comprehensive approach to Hofmeyr's sonatas is undertaken. Theunissen (2014, 62) concludes that while the composer's Violin Sonata No.1 deviates little from the traditional sonata design in its combination of movements in first-movement, theme-and-variations and rondo/sonata-rondo form respectively, it utilises exceptional and presumably unconventional rhythmic, textural and timbral qualities. In contrast to the information included in appendix D, Theunissen (pp. 48-62) defines only two themes in the first movement and analyses the structure of the third movement as *ABABCA* rather than *ABACDA*. Le Roux (2014, 106-107) provides a more detailed account of the structure of the third movement of the Clarinet Sonata as *ABACABA*, with *ABA* equivalent to both the *A* and A_1 substructures listed in appendix D, and *C* equivalent to *B*. This macro structure is further subdivided to *A(aba)B(cdc)A(ac)CA(aba)B(cdc)A(a)*, with *a*, *b*, *c* and *d* representing themes 1 to 4 mentioned in appendix D.

Le Roux also includes valuable information on the tonal centres of the respective thematic areas, and details the modulation and transformations of first-movement thematic areas in their respective

recapitulations. In accordance with traditional practice, the themes of the Clarinet Sonata and Horn Sonata are stated in different transpositions in the exposition, but return on the same transposition in the recapitulation (Le Roux 2014, 73-74 & 128). The Flute Sonata does not have such a straightforward tonal recapitulation, even though thematic materials are fully reprised (pp. 9-10). Le Roux concludes (pp. 159-160) that Hofmeyr applies traditional structural designs such as first-movement form in which three or more often associated themes are utilised, and in which the return of thematic material in the third movements and codas has a unifying role.

Apart from the sonatas discussed here, a number of other compositions, predominantly concertos and chamber works, can be listed that include elements of first-movement or sonata-rondo designs, as listed in Figure 4–3. [144] It is notable that Hofmeyr's two symphonies: Sinfonia africana (2003) and Symphony No.2 – *The Elements* (2017) do not employ such designs (Hofmeyr 2018a).

Work	References
Raptus (1996)	Franke (2007, 65); Martens (2009, 52); Roos (2000, 30 & 55-59; 2001, 50)
Notturno elegiaco (1998)	Nay (2008, 39-44); Roos (2000, 106)
Concerto for Flute and Orchestra (1998-99)	Franke (2007, 58); Hofmeyr (1998/1999, i; 2002a, 13)
Concerto for Piano and Orchestra (1998)	Franke (2007, 58); Hofmeyr (1998, i; 2002a, 14)
String Quartet No.1 (1998)	Grové (2008, 183-186); Hofmeyr (2013a, 2-3)
Concerto for Violin, Flute and Strings (2002)	Franke (2007, 58); Hofmeyr (2002b, i); Hofmeyr et al. (2010, 3)
Concerto for Two Pianos and Orchestra (2004)	Franke (2007, 58); Hofmeyr (2004a, i)
Concerto for Cello and Orchestra (2005)	Franke (2007, 58); Hofmeyr (2005, i)
String Quartet No.2 (2006)	Hofmeyr (2006a, I; 2013a, 4)
Concerto for Alto Saxophone and Orchestra (2007)	Hofmeyr (2007a, i)
Trio for Violin, Cello and Piano (2008)	Hofmeyr (2008c, i)

Figure 4–3: Other compositions by Hofmeyr featuring first-movement or sonata-rondo designs

The majority of works listed here also have cyclical attributes with thematic material shared between the respective movements or even between different works. In support of the discussion

[144] Other works that are based on either first-movement or sonata-rondo designs, but which are not referenced in academic literature include the Concerto for Baritone Saxophone and Orchestra (2010); Trio No.2 for Flute, Clarinet and Piano (2010); Concerto for Clarinet and Orchestra (2012); Concerto for Flute, Harp and Strings (2012); Concerto for Recorder and Chamber Orchestra (2012); Concerto for Bassoon and Orchestra (2014); Concerto for Marimba and String Orchestra (2014); Quintet for Clarinet and Strings (2015); and Concerto for Recorder, Harpsichord and Orchestra (2015-16) (Hofmeyr, 2018a).

on Hofmeyr's sonatas above, Franke (2007, 58) in her analysis of orchestral compositions concludes that Hofmeyr's concertos are all

> cast in the standard three-movement arrangement: sonata form, variation or ternary form and sonata-rondo form. Although these forms recognizably underlie the structures of the successive movements, they are not slavishly regimented. […] In all first movements, two or three themes are generally presented in the exposition, and undergo a loose, unrestricted, improvisational transformation in the development, culminating in a cadenza for the solo instrument. The latter is frequently based on the second or a later theme. Whilst the recapitulation sums up the preceding sections, it is frequently condensed and so does not necessarily contain all thematic material from the exposition.

4.4 Piano Sonata (2011)

4.4.1 General information

Hofmeyr's Piano Sonata was completed on 20 February 2011 and is the only solo piano sonata by the composer to date. It is approximately seventeen minutes in duration and consists of three separate movements. The Sonata was commissioned for the South African pianist Justin Krawitz by the SAMRO Endowment for the National Arts. Krawitz premièred the work on 7 March 2012 in the concourse of the Cape Town Railway Station as part of the *Infecting the City Public Arts Festival* (Krawitz 2014). Subsequent performances by the pianist have taken place in South Africa, Europe and the Americas, as detailed in Figure 4–4.[145] A recording of the Piano Sonata is housed in the library of the University of Northern Colorado, and it has also been broadcast live on public radio in the United States of America.

[145] Details on performances have been obtained from Justin Krawitz (2014; 2018), the only pianist to have performed the work to date.

Date			Event/Venue	City	Country	Notes
7	Mar	2012	Infecting the City Public Arts Festival	Cape Town	South Africa	
9	Mar	2012	Infecting the City Public Arts Festival	Cape Town	South Africa	
9	Jun	2012	Czech Centre	Paris	France	
21	Jun	2012	Forfest International Festival	Kroměříž	Czech Republic	
17	Oct	2012	GIPCA Music in the City Series	Cape Town	South Africa	
19	Jun	2013	2013 International Conference of the College Music Society	Buenos Aires	Argentina	
-	Jun	2014	European Piano Teachers Association (EPTA) Conference	Oslo	Norway	
10	Feb	2015	Greeley Area Music Teachers Association Lecture Series	Greeley, Colorado	USA	
9	Mar	2015	University of Northern Colorado Faculty Recital	Greeley, Colorado	USA	
10	Apr	2015	Lycoming College	Williamsport, Pennsylvania	USA	
18	Apr	2015	Martin Methodist College	Pulaski, Tennessee	USA	
29	Jul	2015	Colorado International Piano Academy: Artist Faculty Recital	Greeley, Colorado	USA	Movement II only
18	Sep	2015	Onondaga Community College	Syracuse, New York	USA	
12	Nov	2015	Hobart and William Smith Colleges	Geneva, New York	USA	
7	Jul	2017	Schmitt Music Concert Series	Denver, Colorado	USA	Movement II only
10	Jul	2017	Colorado Public Radio (recording)	Denver, Colorado	USA	Movement II only
11	Jul	2017	Off The Hook Arts SummerFest	Fort Collins, Colorado	USA	Movement II only
13	Jul	2017	Off The Hook Arts SummerFest	Greeley, Colorado	USA	Movement II only

Figure 4–4: Performances of Hofmeyr's Piano Sonata by Justin Krawitz, 2012-2017

4.4.2 Movement I

The untitled first movement has a duration of approximately five and a half minutes and is 256 bars in length. It is largely based on a first-movement design with well-defined themes (*X*, *A* and *B*) and a clearly delineated exposition, development and recapitulation.[146] While the tonal framework correlates to some extent with the structural divisions traditionally found in first-movement designs, it is obscured through Hofmeyr's ambiguous, intricate and expanded harmonic language. Four passages with contrasting characters and tempos constitute most of the compositional content: a dramatic *Grave* introduction (*X*), a fervent *Appassionato* first theme area (*A*), a more lyrical and delicate *Dolcissimo e cullante* second theme area (*B*), and a *Presto* fugato coda primarily based on A_1. The structural and thematic attributes of these passages are discussed below, followed by a

[146] *A* material comprises different forms in the movement (A_1, A_2, A_3 and A_4), as detailed in subsequent discussions.

detailed section on tonal relations. Only short notes are included on other compositional devices such as metre, rhythm, tempo and texture.

4.4.2.1 Structure and thematic relations

A modified first-movement design underpins the overall structure of the first movement, which is clearly differentiated through contrasting tempos, characters and performance directions. Modifications include the central role played by the introductory material both in terms of the musical discourse and the derivation of primary and secondary material, the anticipated recapitulation of A_4 in the development section, and the varied recapitulation of *X* which is transformed to function as a bridge to the more recognisable return of *A*. Thematicism also plays an important role in the structural delineation and characterisation of different sections, and consequently the first-movement design, since Hofmeyr makes use of characterful themes within confined structural areas.

On a smaller scale, the movement has an interesting and less conventional integration of thematic material in which contents are motivically interrelated. Thematic material in all sections can be related back to the same motivic germ motive (*x*) used in the opening bars of the work. The interthematic connections between *X*, *A* and *B*, while apparent throughout the movement, are brought into concentrated focus in the coda. Transformation and elaboration of the principal themes also occur on the macro level between movements of the work, as will be discussed in relation to the third movement. Tonality and key play an important role in structural delineation too, as is traditional in first-movement design. This is discussed in more detail in the section on tonal relations.

A slow introduction (bb. 1-8) with its own characteristic thematic material (*X*) precedes the exposition, which follows from b. 9. The same material in varied form (X_1) returns after the development as a bridge (bb. 139-157) to the recapitulation, and has a dual function as both part of the development and recapitulation. The developmental section also has two brief quotations of *X* material (bb. 75-78^2 and 87-90^2). *X* has a motto-like function in the movement and marks cardinal junctures in its macro structure, but also serves as source for the motivic contents of the main themes.

Two contrasting themes with different tonal centres and characters make up the exposition. The first theme area (bb. 9-49) comprises *A* material, while the second theme area (bb. 50-74) comprises *B* material. While these materials maintain their characteristics and undergo minimal intrasectional transformation in the exposition and recapitulation, they return in the development section (bb. 75-138) both individually and in varying, often contrapuntal combinations. The development constitutes multiple transformations of *A* and *B* within varying tonal centres, as is consistent with traditional first-movement designs. In the recapitulation (bb. 158-210[1]), *A* and *B* return in their original order almost unchanged from their original appearance, except for the omission of A_4 in the transition, and the transposition of *B*. The virtuosic coda (bb. 210[2]-256) that concludes the movement is primarily based on A_1, but ends with brief statements of *B* and *X* too. The overall design and sectional subdivisions of the first movement are illustrated in Figure 4–5:

<table>
<tr><td colspan="7">Movement 1</td></tr>
<tr><td colspan="7">bb. 1-256</td></tr>
<tr><td>Introduction (X)</td><td colspan="2">Exposition</td><td>Development</td><td>Bridge (X_1)</td><td colspan="2">Recapitulation</td><td>Coda</td></tr>
<tr><td>bb. 1-8</td><td colspan="2">bb. 9-74</td><td>bb. 75-138</td><td>bb. 139-157</td><td colspan="2">bb. 158-210[1]</td><td>bb. 210[2]-256</td></tr>
<tr><td rowspan="2"></td><td>Theme 1 area (A)</td><td>Theme 2 area (B)</td><td rowspan="2"></td><td rowspan="2"></td><td>Theme 1 area (A)</td><td>Theme 2 area (B)</td><td rowspan="2"></td></tr>
<tr><td>bb. 9-49</td><td>bb. 50-74</td><td>bb. 158-182</td><td>bb. 183-210[1]</td></tr>
</table>

Figure 4–5: Hofmeyr, Piano Sonata, movement I – overall structural design

Introduction (bb. 1-8)

The movement opens in C minor with a slow introduction marked *Grave* at a tempo of c. 42-46 crotchet beats per minute, which reflects possible influences from the Liszt Piano Sonata or Beethoven's two C-minor sonatas, Op.13 (*Pathétique*) and Op.111. As in Beethoven's Op.13, material from the introduction also returns on later occasions in the movement. The introductory material (*X*) is used to mark important junctions in the movement's structure such as the start of the development and the recapitulation, and thus has a motto-like function. The compositional material of the introduction comprises bold chordal writing which emphasises the lower registers of the piano (see Figure 4–6).[147] Chords used in *X* often contain five notes and are prepared by pairs of stepwise ascending hemidemisemiquavers. *X* has a homophonic texture, albeit somewhat obscured through thick chordal writing and the spread of melodic material over several parts. The metres of *X* passages comprise $\frac{2}{4}$, $\frac{3}{4}$, $\frac{2}{8}$ and $\frac{3}{8}$ time signatures and is more varied than that of either *A* or *B*.

[147] The melodies of *X*, A_1 and *B* have been coloured green, blue and orange respectively in some of the examples that follow.

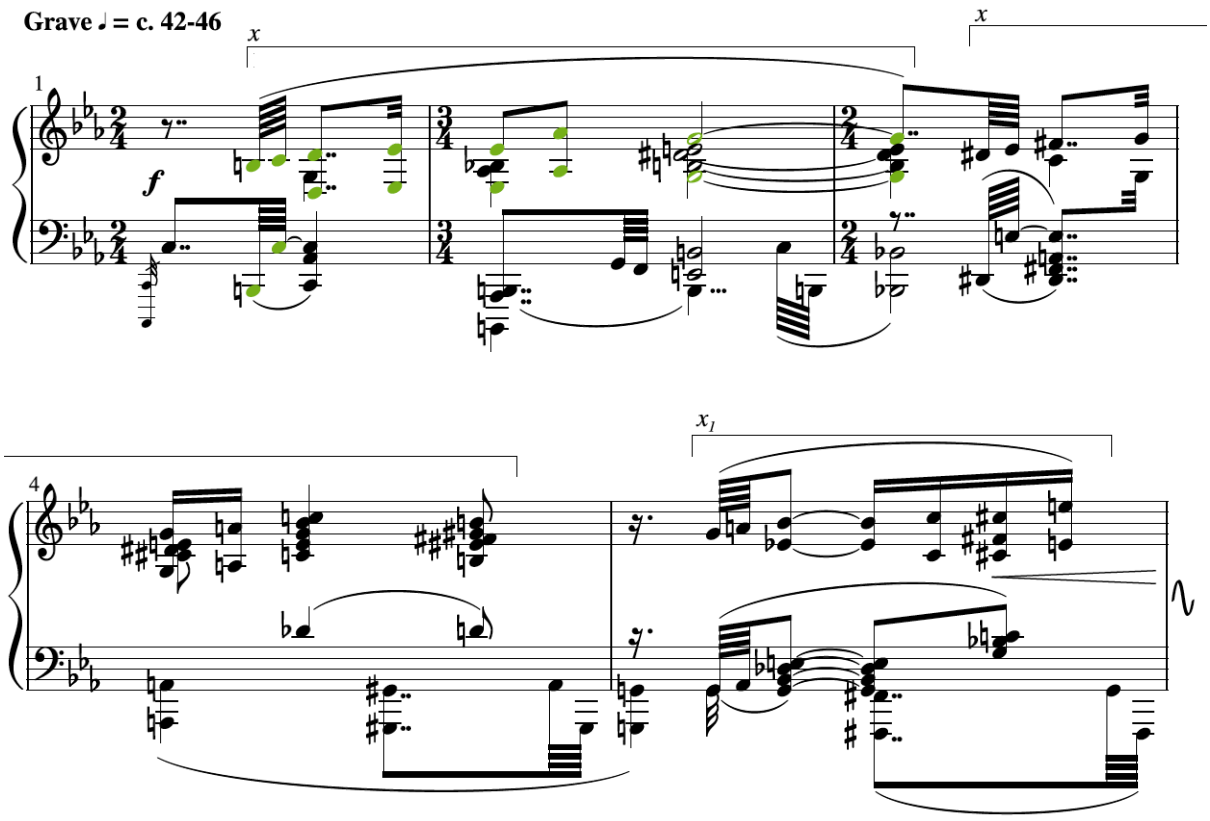


Figure 4–6: Hofmeyr, Piano Sonata, movement I, bb. 1-5 – motivic content

The motive used in the opening melodic line of *X* (see the bracketed notes in bb. 1-4 of Figure 4–6) needs special mention, since its melodic contour and pattern inform the motivic content of most compositional material in the movement and also returns in the third movement.[148] Various derivatives of the *x* motive (labelled x_1, x_2 and x_3) are utilised in the work, and are further developed through the use of their inverted, retrograde and retrograde-inverted forms. In Figure 4–6, for example, the opening germ motive is followed by a transposed variant in bb. 3-4, which is further transformed to become x_1 in b. 5.

In its most basic form, the *x* motive constitutes an ascending step, an ascending leap and a descending step. Both the initial and final steps are often extended by one or more additional steps (Figure 4–7).[149] This basic form, which is applied in *X*, *A* and *B* material, is often developed sequentially in transitional and climactic sections, such as A_3, A_4 and the coda of the final movement. The term 'step' (S in the figure) refers to augmented unisons, minor seconds and major seconds,

[148] Influences from Liszt are also apparent, since the motivic content of his Piano Sonata is also largely based on material stated at the outset.

[149] The four-note version of *x* without any additional steps is referred to as the basic *x* motive henceforth.

while 'leap' (L in the figure) refers to the diminished third and larger intervals.[150] Leaps most frequently comprise a third or fourth interval, but larger leaps are also found.

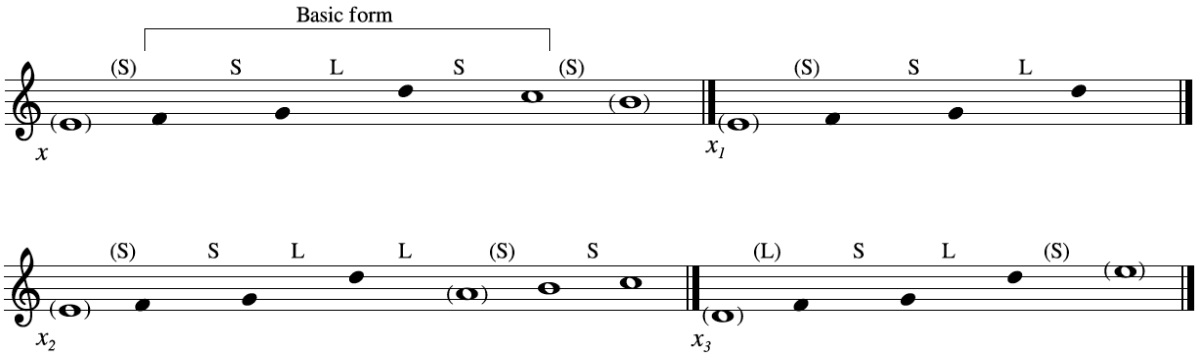


Figure 4–7: Hofmeyr, Piano Sonata – motive x and its derivatives

The three other motives derived from *x* that are utilised in the work (labelled x_1, x_2 and x_3 in Figure 4–7) also contain a step-leap cell as marked in solid black noteheads. Motive x_1 is similar to the original *x* motive but terminates after the ascending leap. In x_2 the ascending leap is followed by a smaller descending leap and an ascending step (or steps). Motive x_2 often takes the form of an *x* in which the last note is preceded by a lower auxiliary. The final (x_3) derivative constitutes the repeated alternation of the ascending step and leap at the start of *x*. This motive can thus also be viewed as chains of x_1, but sometimes starts with a leap and not necessarily a step, which is equivalent to chains of the retrograde-inverted form of x_1. Unlike *x* and x_2, there is no turn in the x_3 motive, with both leaps and steps stated in an ascending pattern. This motive is frequently used in the accompanimental material and is often extended through the application of additional steps or leaps. Hofmeyr also makes use of the different *x* motives in inverted (*xI*), retrograde (*xR*) and retrograde-inverted (*xRI*) form as illustrated in subsequent figures and discussions.

In the introduction, the dramatic opening is intensified through the truncation of thematic material and the broadening of the keyboard range towards the end. A gradually ascending melodic line sounds against a chromatic descending bassline thus creating a wedge shape up to the climax in b. 8 (Figure 4–8). Here the introduction terminates in an accelerating, arpeggiated cadenza-like passage

[150] In this definition, the major second and the diminished third intervals are enharmonically overlapped. The reason for this is that Hofmeyr uses and notates these intervals differently according to their functions and the manner in which they resolve, with the diminished third resolving inward by step. There are, however, a few cases in which intervals notated as major seconds are analysed as leaps, since they function as diminished thirds resolving inward by step.

that constitutes predominantly overlapping and repeated x_2I motives in both hands, descending across the keyboard to prepare the opening theme of the exposition in b. 9. The passage in b. 8 has a polymetric quality since it utilises a ten-note pattern[151] within groupings of four. The texture is further complicated through the close canonic imitation of the right-hand material a semiquaver later in the left hand. Canonic procedures such as these are a cornerstone of Hofmeyr's compositional language, as often referred to in subsequent discussions.

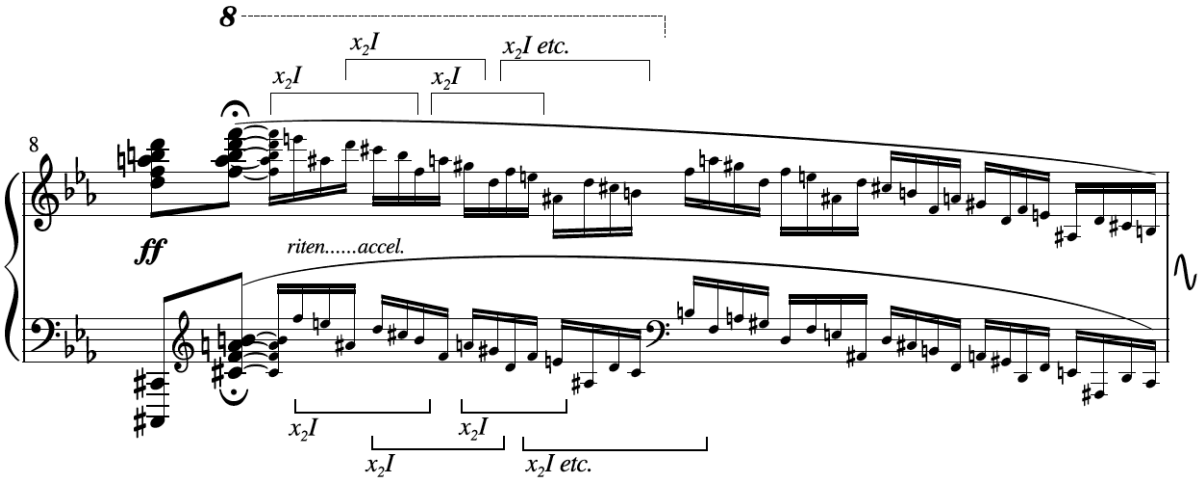


Figure 4–8: Hofmeyr, Piano Sonata, movement I, b. 8 – motivic content

Exposition (bb. 9-74)

The exposition of the first movement is divisible into two contrasting theme areas (*A* and *B*), each with its own performance direction, tempo, character and tonal centre. *A* and *B* passages have a constant $\frac{3}{8}$ metre and distinctive rhythmic profiles that remain uniform throughout the movement, except in the coda where both are varied. *A* and *B* in the exposition and recapitulation also have a homophonic texture, albeit complicated at times through the doubling of melodic material in the accompaniment.[152] Subdivisions in the exposition according to *A* and *B* are illustrated in Figure 4–9,

[151] The ten-note pattern is further divisible into groupings of 3+4+3 notes.

[152] In the transitional sections, the development and the coda, however, *A* and *B* are also used contrapuntally.

with the respective statements of themes and their tonal centres also listed.[153] From the illustration, the clear subdivision between the thematic areas of *A* and *B* is evident.

		Material	Length	Further subdivisions	Material	Length	Tonal centre(s)
Exposition	bb. 9-74	Theme 1 area (*A*)	bb. 9-49	First statement (overlapping)	A_1	bb. 9-16	C minor / F minor / F double-harmonic minor
				Second statement (overlapping)	A_1	bb. 16-27[1]	E ♭ minor / A ♭ minor
				Transition/bridge	A_2, A_3 & A_4	bb. 27-49	Sequential / C minor / octatonic
		Theme 2 area (*B*)	bb. 50-74	First statement (overlapping)	*B*	bb. 50-59[1]	A major
				Second statement (overlapping)	*B*	bb. 59-66[1]	A major
				Third statement	*B*	bb. 66-74	D major

Figure 4–9: Hofmeyr, Piano Sonata, movement I – structural design of exposition

The first theme area (bb. 9-49) comprises *A* material and is marked *Appassionato* with a tempo indication of c. 54-58 dotted crotchet beats per minute. The first theme (A_1) is eight bars in length and comprises a jaggedly contoured melody in the right hand over an arpeggiated accompaniment in predominantly semiquaver triplets in the left. The long melodic line in A_1 alternates stepwise movement and nine leaps of which six form diminished intervals. The melodic content of the right hand is also doubled heterophonically in the accompaniment at the lower octave or fifteenth, except where it is stated in octaves in the right hand. A constant metre of $\frac{3}{8}$ and simple note durations from one to six semiquavers make up the rhythmic content. The rhythmic profile is, however, complicated through varying divisions of the beat, tied-over notes and polyrhythm between the hands. A hemiola pattern is apparent in bb. 19-20, for example, and in bb. 21-24[1] it is contracted to a five-quaver rhythm in the $\frac{3}{8}$ metre.

The tonal content of A_1 is ambiguous and simultaneously suggests two minor keys a perfect fourth apart, as well as elements of the major-minor and double-harmonic minor scale. In the first statement of A_1 (bb. 9-16), as illustrated in Figure 4–11, the opening has elements of C minor, F minor and F double-harmonic minor, as discussed in more detail in the section on tonal relations. The thematic content of A_1 is based on motivic elements of *X*, even though it still has its own character and thematic identity. The opening of *A* represents a transformation of *X*, as both are built around the same basic *x* cell (marked with solid black noteheads in Figure 4–10) and a different semitonal figure (marked with white noteheads). The motivic content of both the melodic and

[153] The indication of tonal centre in the final column refers specifically to the opening of each thematic statement and not to an entire subsection or statement. Hofmeyr often employs complex tonal successions within a short period of time and with transitory modulations to various keys.

accompanimental material of A_1 can be related to the *x* motives stated at the start of the introduction.

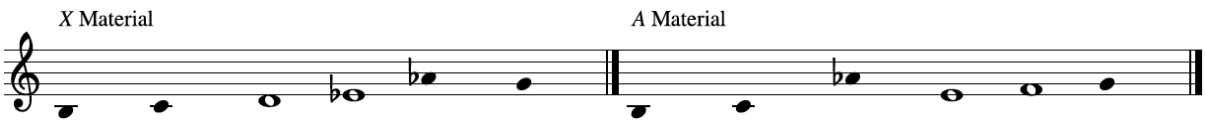


Figure 4–10: Hofmeyr, Piano Sonata – correspondences between X material, A material and motive x

The melody of the first statement of A_1 combines overlapping *x*, *xI*, x_1, x_1I, x_1R and x_2 motives in a continuous line, while the accompaniment comprises predominantly x_3 varieties (Figure 4–11). The interplay between larger and smaller *x* statements in the melody and accompaniment, which is also consistent with X_1 stated later in the bridge passage (bb. 139-157), occurs here for the first time.

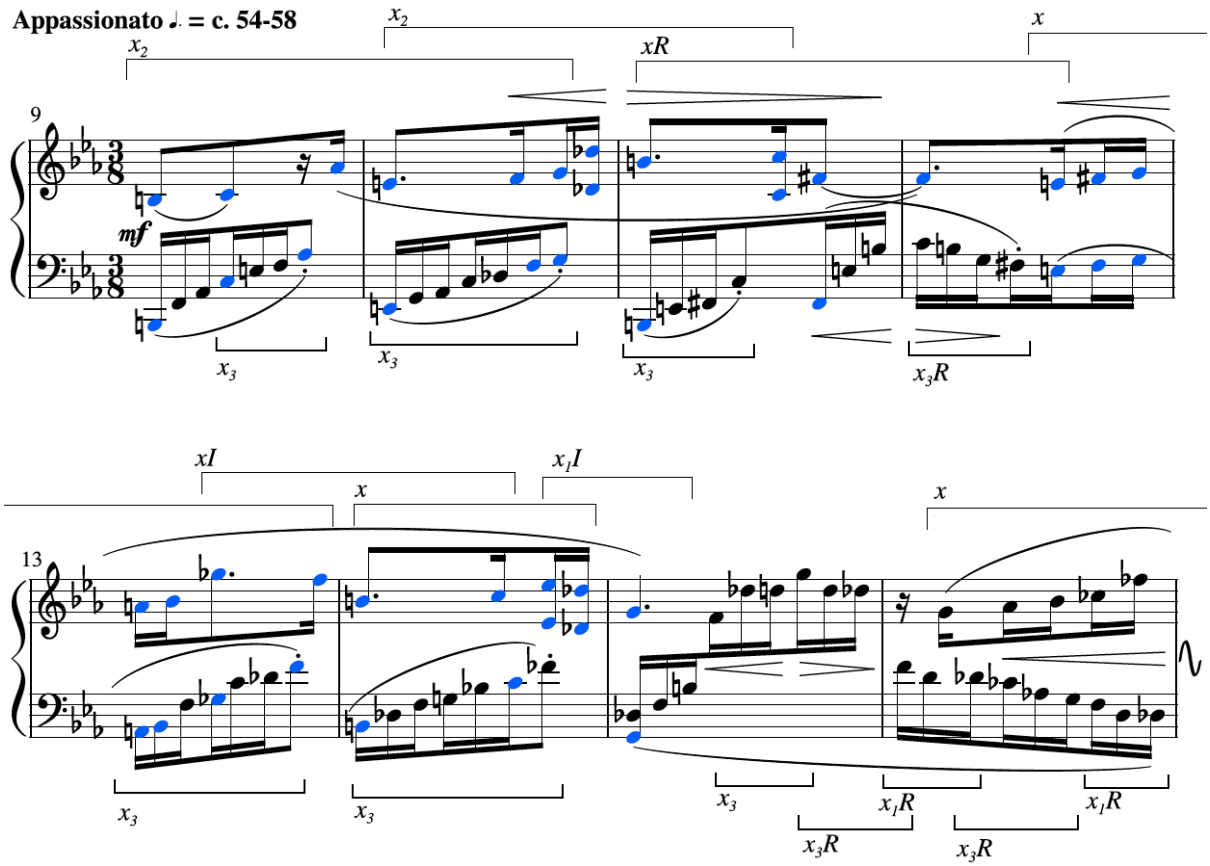


Figure 4–11: Hofmeyr, Piano Sonata, movement I, bb. 9-16 – motivic content

The second statement of A_1 (bb. 16-27[1]) is a varied transposition three semitones up to E♭ minor/A♭ minor, which is preceded by a five-note ascending octatonic anacrusis in the right hand. The melodic material of the second statement, which is now stated in octaves, undergoes further

variation from b. 19^3, with the omission of the second half of the initial theme. For the most part, the accompaniment of the second statement has very similar harmonic material and figuration to that of the first, although it is not a direct transposition. A comparison of the arpeggiated accompanimental figures in bb. 9 and 17, for example, reveals that the latter utilises a different chordal inversion, non-chord notes, and more stepwise movement than the former. The motivic basis for the accompaniments remains the same, however, since both maintain the same x_3 figuration. As with the melodic material, the accompaniment is adapted from the end of b. 19.

From bb. 21 to 25 a descending sequence of octaves based on the figuration and melodic content of bb. 10^3-12^2 is played over a chromatically descending chordal succession that cadences on **I** of C minor in b. 27^1 to conclude the second statement of A_1. Apart from the contrapuntal transformation of *A* in combination with *X* and *B* in the development, as discussed later, the thematic material of A_1 is also transformed intrasectionally here (and later in the coda). In bb. 21-25, a four-note melodic motive, which consists of a semitone, a tritone and a whole tone sequentially descends over a broken chord accompaniment (Figure 4–12). This motive, which also resembles the melodic material of A_1, can be traced back to the intervallic content of notes 6 to 11 of the original A_1 melody (bb. 10^3-12^2), but ultimately derives from the cadenza-like passage at the end of the introduction (b. 8). While the accompaniment still comprises predominantly of x_3, the descending melodic line now constitutes inverted forms of x_1 and x_2 in an intersecting formation.

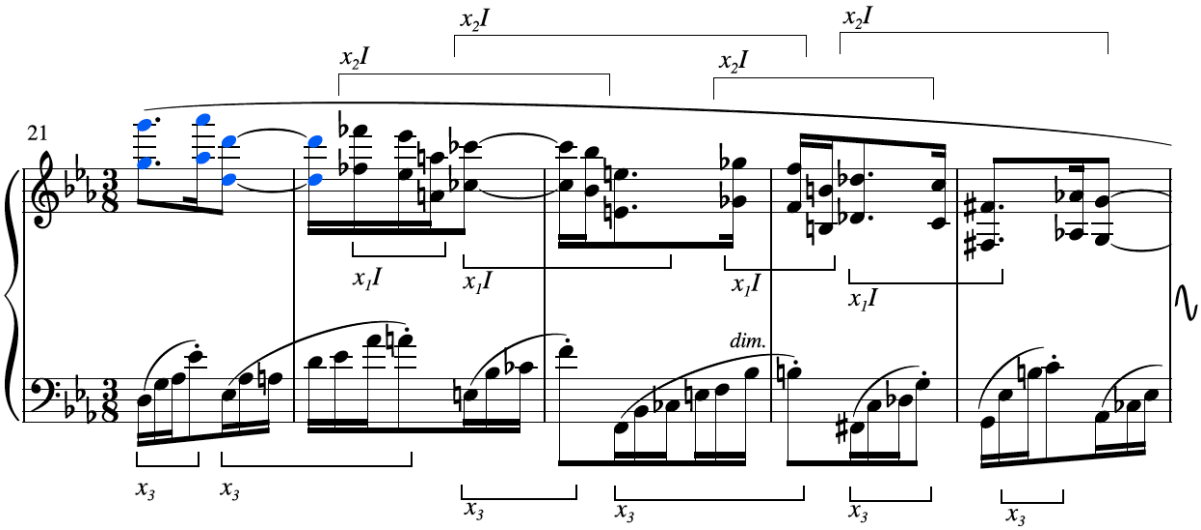


Figure 4–12: Hofmeyr, Piano Sonata, movement I, bb. 21-25 – motivic content

An overlapping transitional section or bridge follows (bb. 27-49) based on melodic material from *A* and a further development of *x*. The left hand has a transformation of the melodic material of *A* from b. 27^3, but in a contracted form that is referred to as A_2 hereafter. In A_2 (see bb. 27^3-30 in

Figure 4–13),[154] the first ten notes of the original melody of A_1, untransposed but rhythmically transformed, are played canonically between the hands with the right hand following one beat after and an octave higher than the left. This material (A_2) is, however, heard as a continuation of the phrase that starts in b. 27 with a transposition of the first three notes of the melody of A_1. This is an instance of the unusual practice of 'pre-extension', where an idea is extended by adding sequentially derived material before rather than after the original.

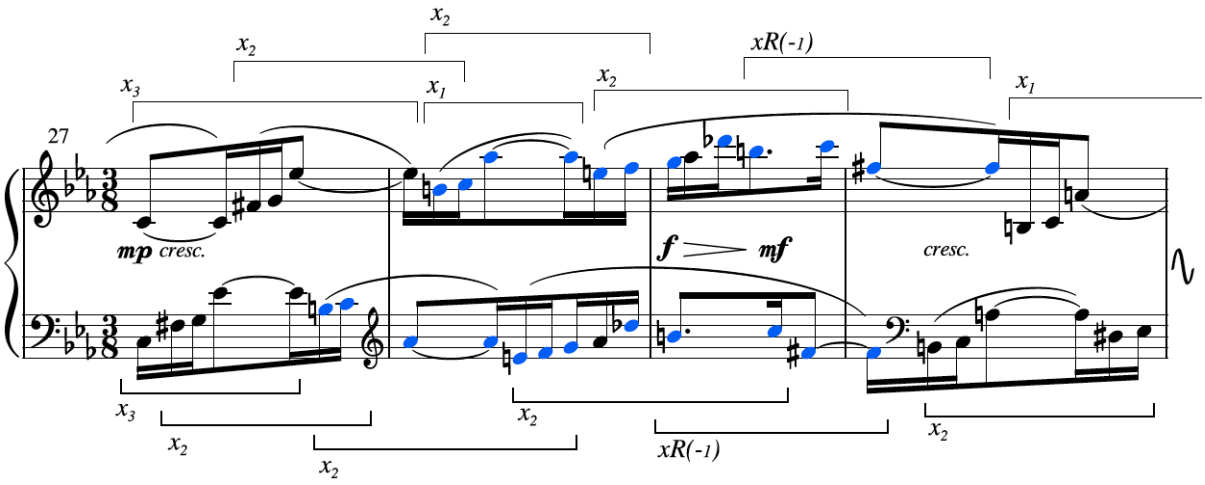


Figure 4–13: Hofmeyr, Piano Sonata, movement I, bb. 27-30 – motivic content

Octatonic writing, a salient component of Hofmeyr's compositional language, informs the section that follows[155] (bb. 32-49), in which a regular stream of semiquaver triplets dominates the rhythmic profile. As in the preceding section, the semiquavers are organised in three-bar units. From bb. 32^2 to 35, descending four-note octatonic motives are played in the left hand and repeated an octave higher and a beat later in the right hand (Figure 4–14). These motives show further development of *x* as seen, for example, in the repeated and overlapping use of the basic form of *x* and its inversion *xI* in Figure 4–14. This canonic material is referred to as A_3 hereafter and returns in transitional sections in both the development and recapitulation. A_3 has a polymetric character since the four-note semiquaver groupings are stated within a $\frac{9}{16}$ metric framework.

[154] The bracketed numeral in *xR(-1)* is used to indicate that the final note of the motive has been omitted.

[155] While the octatonic section starts in b. 32^1 in the left hand, the right hand only follows a beat later from b. 32^2.

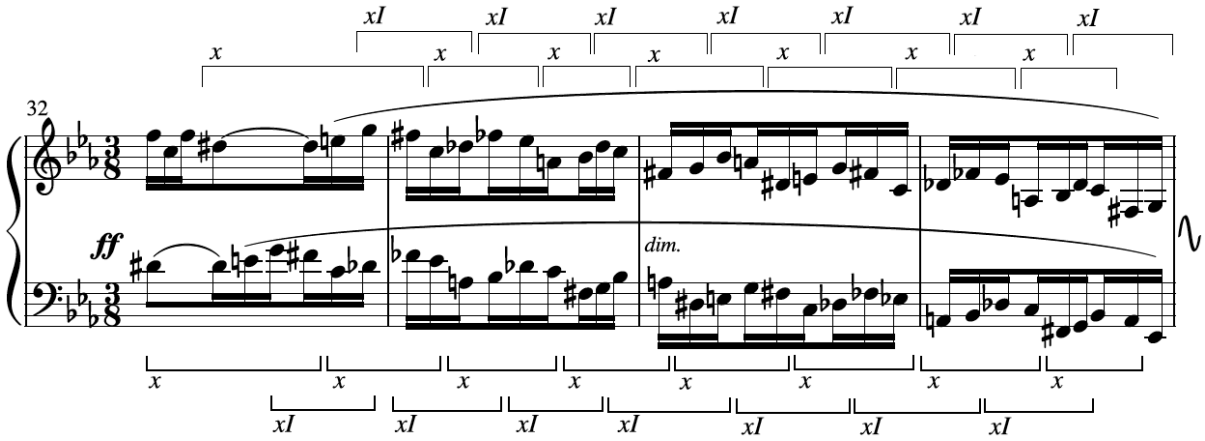


Figure 4–14: Hofmeyr, Piano Sonata, movement I, bb. 32-35 – motivic content

In the more improvisational section that follows (bb. 36-48) the four-note figure becomes an ostinato in the right hand, which is partnered with a crisscrossing left hand that plays octatonic motives (Figure 4–15). In this section, the basic form of *x* and its inversion (*xI*) are still repeated and overlapped in the right hand, while the crisscrossing left-hand part also utilises x_3, x_2I and x_1I. The repeated motives in the left hand start on different degrees of the octatonic scale with the result that semitone and whole-tone intervals are interchanged every three bars. This octatonic thematic material, which is referred to as A_4 hereafter, is unconventionally recapitulated in the development and is therefore omitted from the recapitulation proper. The transitional section culminates in a cadenza-like link (b. 49) that comprises a slowing and accelerating run built on varied inversions of *x*. The pitch content of b. 49, albeit still part of the octatonic collection that precedes it, suggests a **V** complex on E and prepares the A-major statement of the second theme which follows from b. 50.

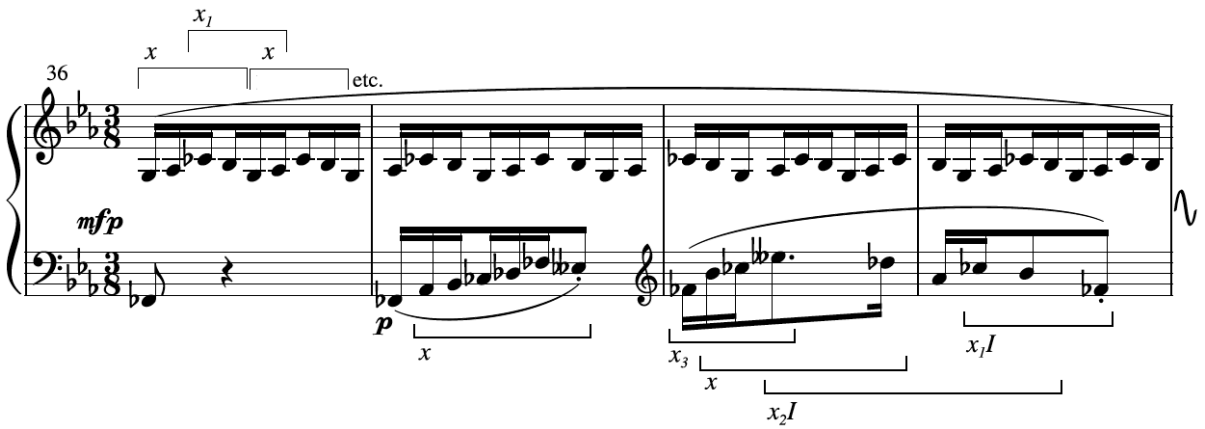
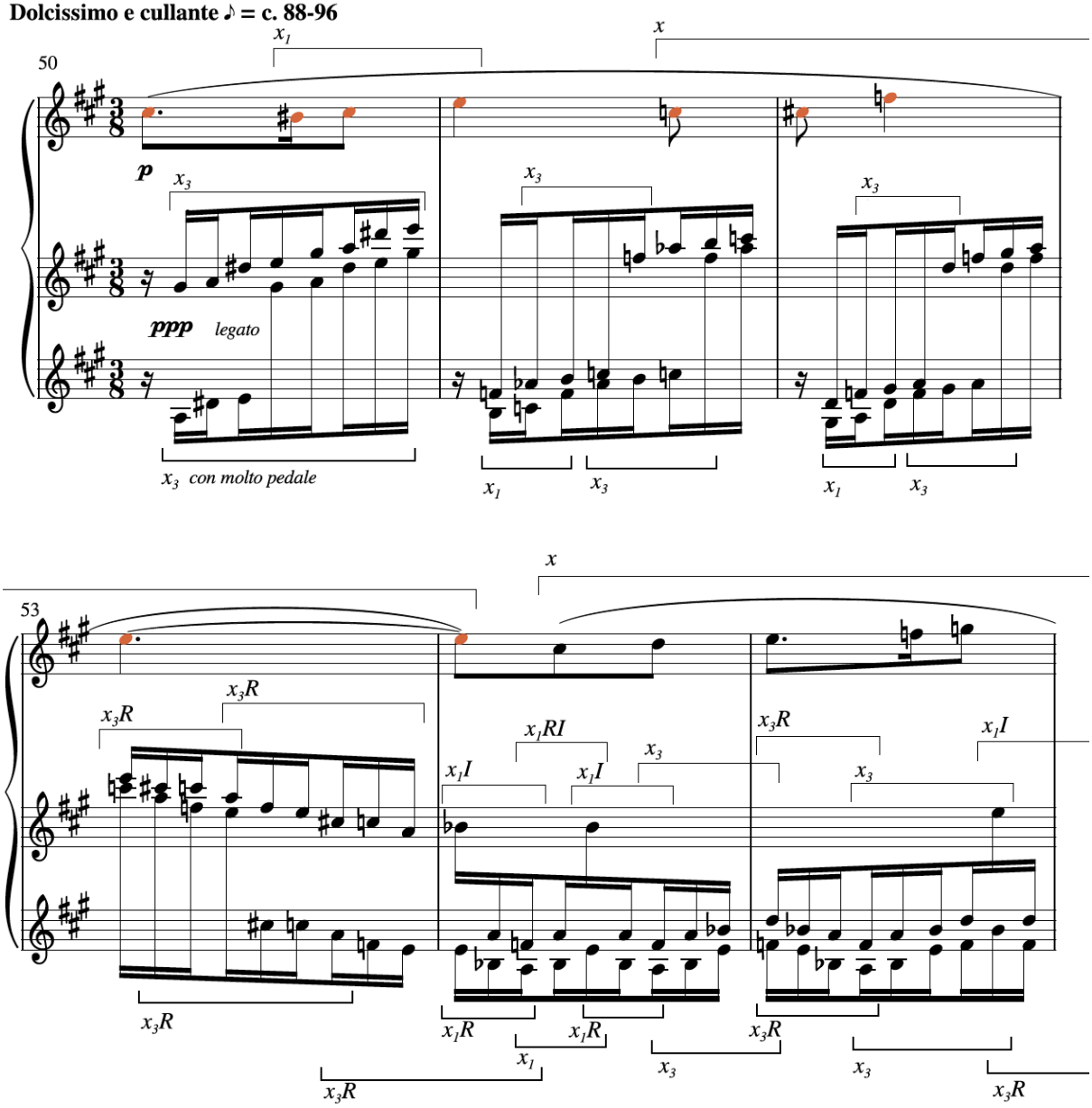


Figure 4–15: Hofmeyr, Piano Sonata, movement I, bb. 36-39 – motivic content

The second theme area (bb. 50-74) comprises *B* material and is marked *Dolcissimo e cullante* with a tempo indication of c. 88-96 quaver beats per minute. In comparison to the passionate first theme, and in conformity with many first-movement designs, the second theme is gentler and more lyrical. A slower tempo, softer dynamics, a smoother melodic contour and an accompaniment often extending over the melody into the higher registers of the piano contribute to this. As with traditional first-movement practice, the second theme is stated in a secondary key, in this case the tonally remote key of A major. The key signatures of C minor and A major are polar opposites within the circle of fifths, lying six accidentals apart, but their **I** triads make out part of the same octatonic collection. In comparison to *A*, the *B* material remains generally uniform and undergoes less intrasectional thematic development.

The melodic material of *B* is nine bars in length of which the first five contain only intervals of one, three and four semitones. As with the *A* motivic content, *B* is also based on different combinations and variations of the *x* motive introduced at the start of the movement. The melodic material of *B* utilises *x*, x_1, *xI* and x_2I while the arpeggiated accompaniment makes out a variety of overlapping *x* derivatives: x_1, x_1R, x_1I, x_3 and x_3I. An important motivic element is the use of basic *x* in the melodic line of *B* (e.g. bb. 51^3-54^1), since it informs further sequential developments of *B* in the final movement. The accompaniment and the melody again respectively comprise a quasi-contrapuntal combination of smaller and larger *x*. The regular $\frac{3}{8}$ metre of *A* and the beat divisions into groups of two and three persist, but with simpler, less varied rhythmic profiles in both the melody and accompaniment. The rhythmic profile is once again complicated through hemiola patterns, and notes tied over the barline, as seen in bb. 56-57, 62-63, 69-70 and 73-74, for example. Figure 4–16 contains nine bars of the first statement (bb. 50-59^1) of the second theme, in which some of these elements are evident.

Dolcissimo e cullante ♪ = c. 88-96



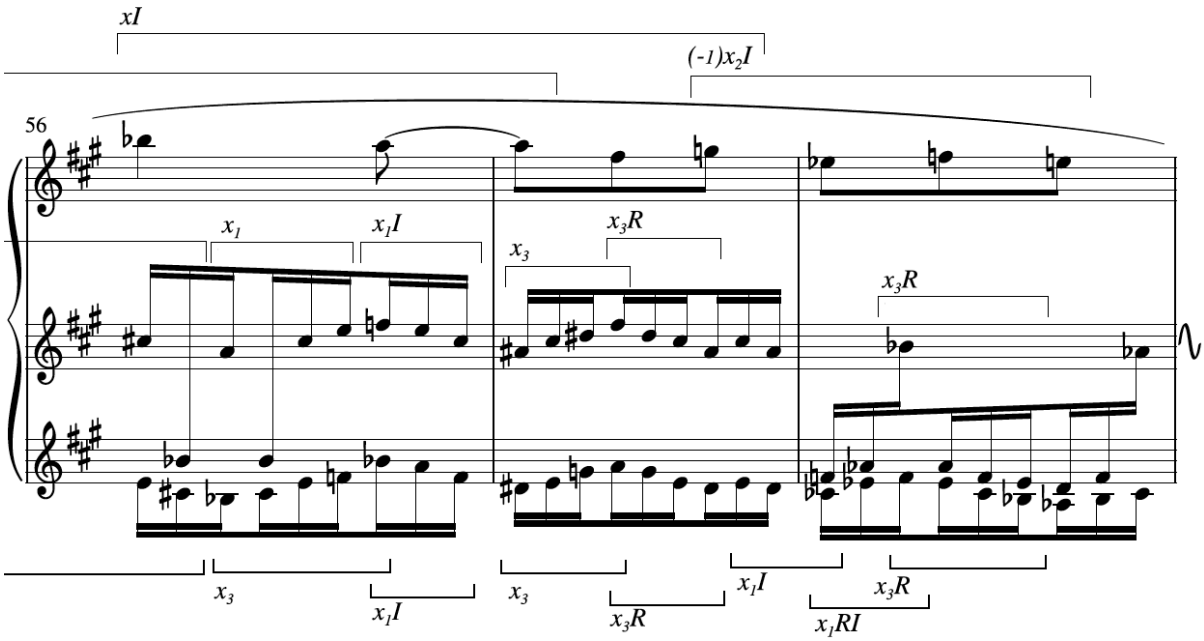


Figure 4–16: Hofmeyr, Piano Sonata, movement I, bb. 50-58 – motivic content

B is announced in three statements that overlap into one continuous whole, as is evident from the long phrase mark that extends from bb. 54[2] to 74. The first seven bars of the first statement are repeated without change in the overlapping second statement (bb. 59-66[1]), but with the last two bars replaced and extended by a third statement of *B* (bb. 66-74) that consists of fragments of *B* contracted, transposed a perfect fourth up to D major and reharmonised. The third transposed statement of *B* (bb. 66-74) starts with the first eight notes of the original melody (bb. 66-69[1]) before it is extended with a rhythmically varied statement of the head-motive in b. 69 followed by transitional material. This head-motive serves as a link to the transformed transitional material that follows, which consists of a largely descending melodic line reflecting influences from bb. 56-58. The melodic content used here, as with the original melody of *B,* consists almost exclusively of *x* in which intervals of one, three and four semitones are employed. The material is, however, transformed through reharmonisation, metric displacement, rhythmic modification and contraction (Figure 4–17). An undulating accompaniment, which is a variation of that in bb. 54-58, supports the melodic line in bb. 70-74. The third statement is further transformed through metric displacement, rhythmic modification and contraction.

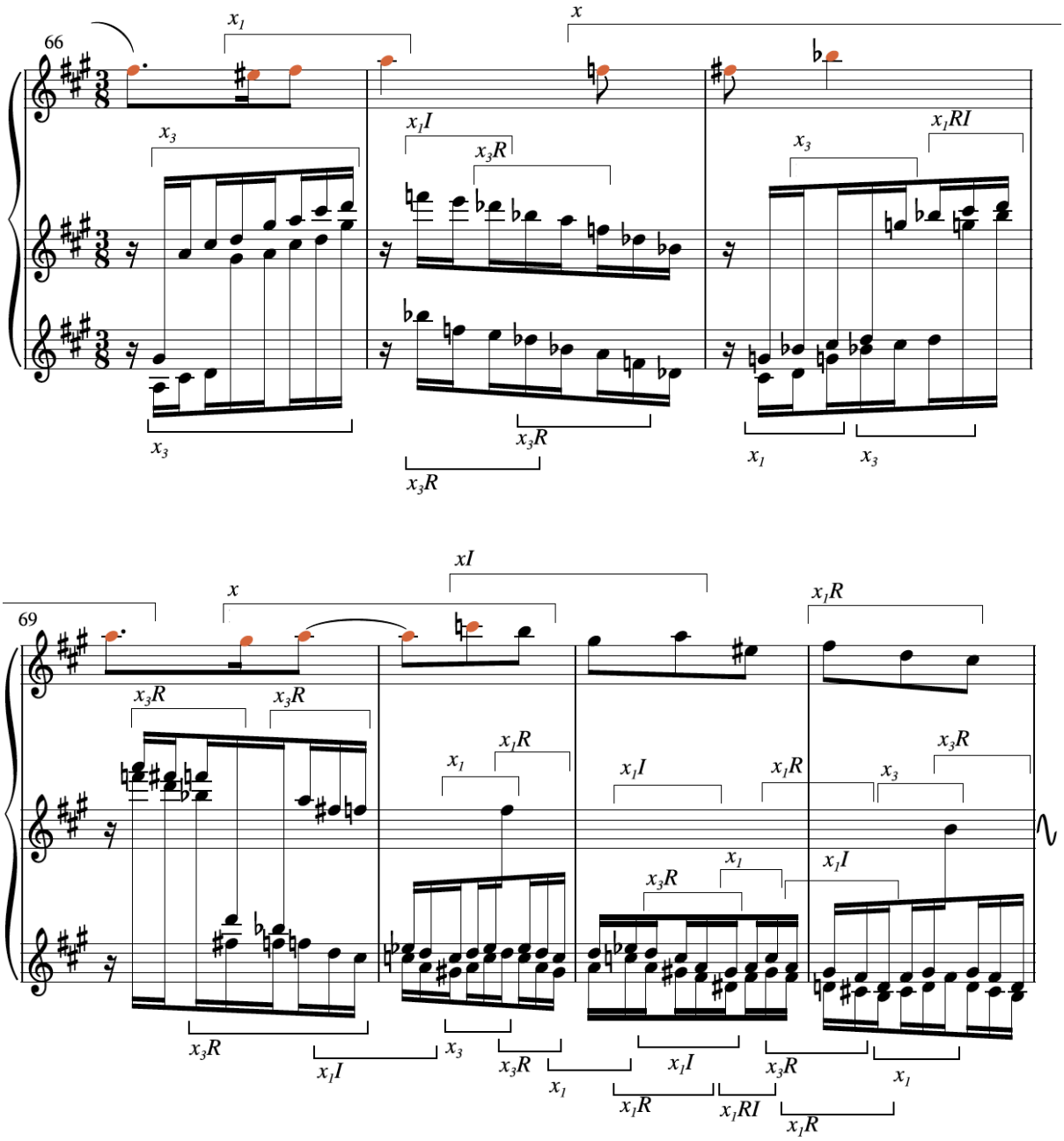


Figure 4–17: Hofmeyr, Piano Sonata, movement I, bb. 66-72 – motivic content

Development (bb. 75-138)

Hofmeyr's Piano Sonata adheres to traditional principles of first-movement design in its transformation of the thematic materials of the exposition within various tonal centres in the development. The manner in which material is developed is not, however, conventional.

Since motivic development[156] is already explored extensively in the exposition, the development section focuses instead on various horizontal and vertical juxtapositions, and the contrapuntal combination of the head-motives of the respective themes (*X*, *A* and *B*).[157] Further motivic development of the type usually found in development sections is, as discussed subsequently, largely delayed until the coda. As juxtaposition and contrapuntal combination are the main procedures through which material is developed, themes remain largely unaltered and clearly identifiable. This is then in contrast to developments with a freer elaboration and transformation of thematic fragments and motives. In bb. 75-95, the head-motives of *X* and *A* are linked horizontally and juxtaposed vertically with the head-motive of *B* in combination with an undulating pattern derived from A_4. In bb. 111-114, the head-motive of *B* is heard below that of A_1 and then in bb. 114-118 above the modified second phrase of A_1, after which the process is repeated a perfect fourth higher (bb. 118^2-126). It is only at the end of the development with the canonic statements of *B* (bb. 131-138) that a single theme is isolated and transformed.

The tempo of the development (c. 52-56 dotted crotchet beats per minute) is similar to that of *A*, which means that *B* is now also adapted to this faster tempo. The two brief statements of *X* (c. 52-56 crotchet beats per minute) are played somewhat quicker than in the *Grave* introduction. The respective subsections and thematic statements in the development are listed in Figure 4–18.

		Further subdivisions	Material	Length	Tonal centre(s)
Development	bb. 75-138	First combined statement of themes	*X*, A_1 & *B*	bb. 75-83	B minor / F# minor
		Episode	A_3 & A_4	bb. 83-87^2	Octatonic
		Second combined statement of themes	*X*, A_1 & *B*	bb. 87-95	C# minor / G# minor
		Episode with repositioned recapitulation of A_4 in bb. 99-110	A_3 & A_4	bb. 95-110	Octatonic
		Third combined statement of themes (overlaps with fourth statement)	A_1 & *B*	bb. 111-118	C# minor / F# minor / G minor
		Fourth combined statement of themes (overlaps with fifth statement)	A_1 & *B*	bb. 118^2-126	F# minor / B minor / C minor
		Fifth combined statement of themes (overlaps with stretto statements)	A_1 & *B*	bb. 126^2-130^2	B minor / E minor
		Stretto statements of second theme	*B*	bb. 130-138	Hexatonic
		[Bridge: varied reprise of *X* as link to recapitulation]	[*X*]	[bb. 139-157]	[C minor]

Figure 4–18: Hofmeyr, Piano Sonata, movement I – structural design of development

[156] Motivic development occurs on a micro level within all sections of the movement, since the opening *x* motive is transformed within *X*, *A* and *B*.

[157] Hofmeyr's contrapuntal ingenuity, as is evident from developmental procedures mentioned here, comes into full focus in the fugal final movement, as discussed subsequently.

The development opens with the consecutive placement of the head-motives[158] of *X*, A_1 and *B* within a single continuous statement in B minor (bb. 75-83) as illustrated in Figure 4–19.[159] The short quotation of *X* at the start of this statement (bb. 75-78^2) is transformed only minimally from the original *X* material, but placed within a $\frac{2}{8}$ metre, a faster tempo and a new key. It is transposed a semitone lower than bb. 1-2^1, with further minor changes in interval sizes and chordal content. The last note of the *X* quotation is shortened and decorated to create a two-note overlap with the start of A_1 in b. $78^{1\text{-}2}$, with the original *x* motive now becoming x_2. The melody of *X* continues into that of A_1 in b. 78 thus creating a single melodic line in the soprano wherein the original characteristics of *X* and A_1 are still clearly reflected, albeit unified. As with the original *X*, an introductory role or motto-like function in relation to the first theme (A_1) is again present, since the quotation precedes the entry of A_1 and marks an important structural point. The $\frac{2}{8}$ metre of *X* in bb. 75-77 gives way to a $\frac{3}{8}$ metre with the start of A_1 in b. 78, but if the bar is regarded as pulse the tempo remains the same. A_1 is untransformed, except for transposition, the omission of notes 7 and 9, and the prolongation of note 8. The first two bars of A_1 are in fact a direct transposition of bb. 9-10 a tritone higher.

The excerpt of A_1 overlaps with the reharmonised *B* statement that is played in bb. 80-83, but ends on an elongated final note that is overlapped with the start of *B* in a different voice. The melodic material of *B* (bb. 80-83) is transposed a major third lower than the original theme in bb. 50-54^1. The varied accompaniment to *B*, however, conflates the ostinato figure of A_4 (bb. 36-48) with another octatonic undulation heard briefly in bb. 70-74 as an accompaniment to *B*.

The development of *X*, A_1 and *B* in this instance, is not based on a motivic or sequential transformation of thematic material, but rather on the fusion of clearly recognisable head-motives. Fusion in this instance takes place horizontally, in contrast to the vertical, contrapuntal combination of thematic material in subsequent statements. The placement of *X* and *B* within the tempo and character of *A*, and the changes in accompaniment results in further thematic transformation of the original thematic material. The motivic use in the combined statement of *X*, *A* and *B* largely corresponds to that of their original statements. The accompaniment again makes use of x_1 and x_3

[158] For the sake of conciseness, the head-motives will be referred to simply as *X*, A_1 and *B* in the following discussion.

[159] This combination of themes also corresponds to the second combined statement of themes in bb. 87-90^2, as listed in Figure 4–18.

but with an undulating stepwise figure in bb. 80-81. This overlap of *A₁* and *B* foreshadows the simultaneous, contrapuntal combination of these themes later in the development.

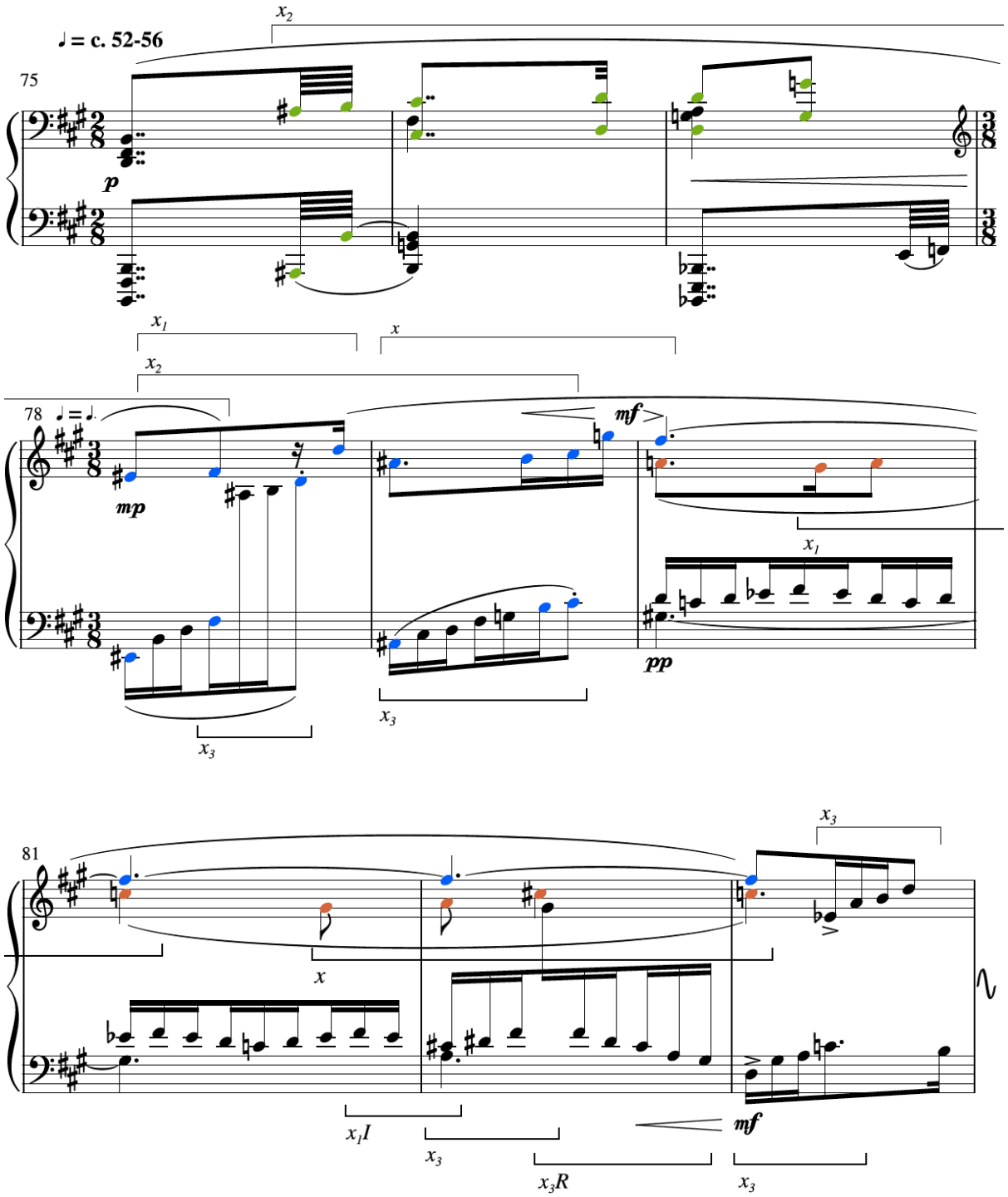


Figure 4–19: Hofmeyr, Piano Sonata, movement I, bb. 75-83 – motivic content

The final bar of the combined statement and the last melody note of *B* overlap with the transitional section that starts in the left hand from b. 83[1]. This transitional section in bb. 83-87[2] is directly related to the transition between the first and second theme areas in the exposition and comprises a

transposed version of A_3. The stream of triplet semiquavers in bb. 84-86 is a transposition a semitone lower of the A_3 material in bb. 33-35, even though it starts on a different segment of the octatonic figure. The second combined statement of themes (*X*, A_1 and *B*) that follows in bb. 87-95 is a direct transposition a whole tone higher than the first combined statement (bb. 75-83) and thus starts off in C# minor/G# minor. Another transitional section follows in which bb. 95-98 is a direct transposition a whole tone higher of bb. 83-86, and thus also derived from the A_3 material in bb. 33-35.

The remainder of the transitional section is derived from A_4 since bb. 99-110 is a transposition an augmented second higher of bb. 36-48. This section does not undergo much transformation or variation apart from some octave displacements, and changes in the ordering of figures in the left hand.[160] It constitutes a displaced reprise of bb. 36-48 of the exposition and is therefore omitted from the recapitulation proper. This omission deviates from traditional first-movement order and, together with the dual function of X_1 as both end of the development and start of the recapitulation, results in a more complexly articulated structure than the conventional tripartite one (Figure 4–20).

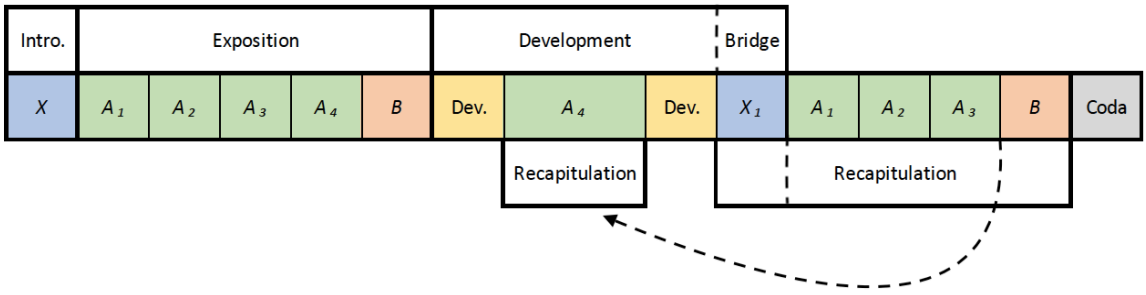


Figure 4–20: Hofmeyr, Piano Sonata, movement I – structural deviations from traditional first-movement design

The third combined statement of themes (bb. 111-118) differs from the first and second in that the melodic material of A_1 and *B* are now stated simultaneously from the start (Figure 4–21).[161] At the beginning of this statement (bb. 111-114), A_1 is placed in the soprano, *B* in the tenor and the accompaniment in the bass (Figure 4–21). The process is inverted halfway through the statement (bb. 114^2-118), when the second phrase of A_1 migrates to the bass while the accompaniment and a repetition of *B* are played in the alto and soprano respectively. In bb. 111-114, the first ten notes of

[160] Bars 99, 100, 101 and 102, for example, correspond to bb. 36, 38, 39 and 37 of the exposition, while b. 43 has been left out completely.

[161] The fourth and fifth combined statement of themes, as listed in Figure 4–18, also have this type of thematic combination, which thus extends from bb. 111 to 130^2.

the melody of A_1 are combined with the first eight from *B*, with no changes in their rhythmic content. While the melodic material of A_1 is transposed a semitone up from the original, *B* is transposed a major tenth down, thus suggesting F# minor. The accompanimental figures in the third combined statement of themes again consist of continuous rolling semiquaver triplets for the most part, but are not as close-knit as those of the first and second statements.

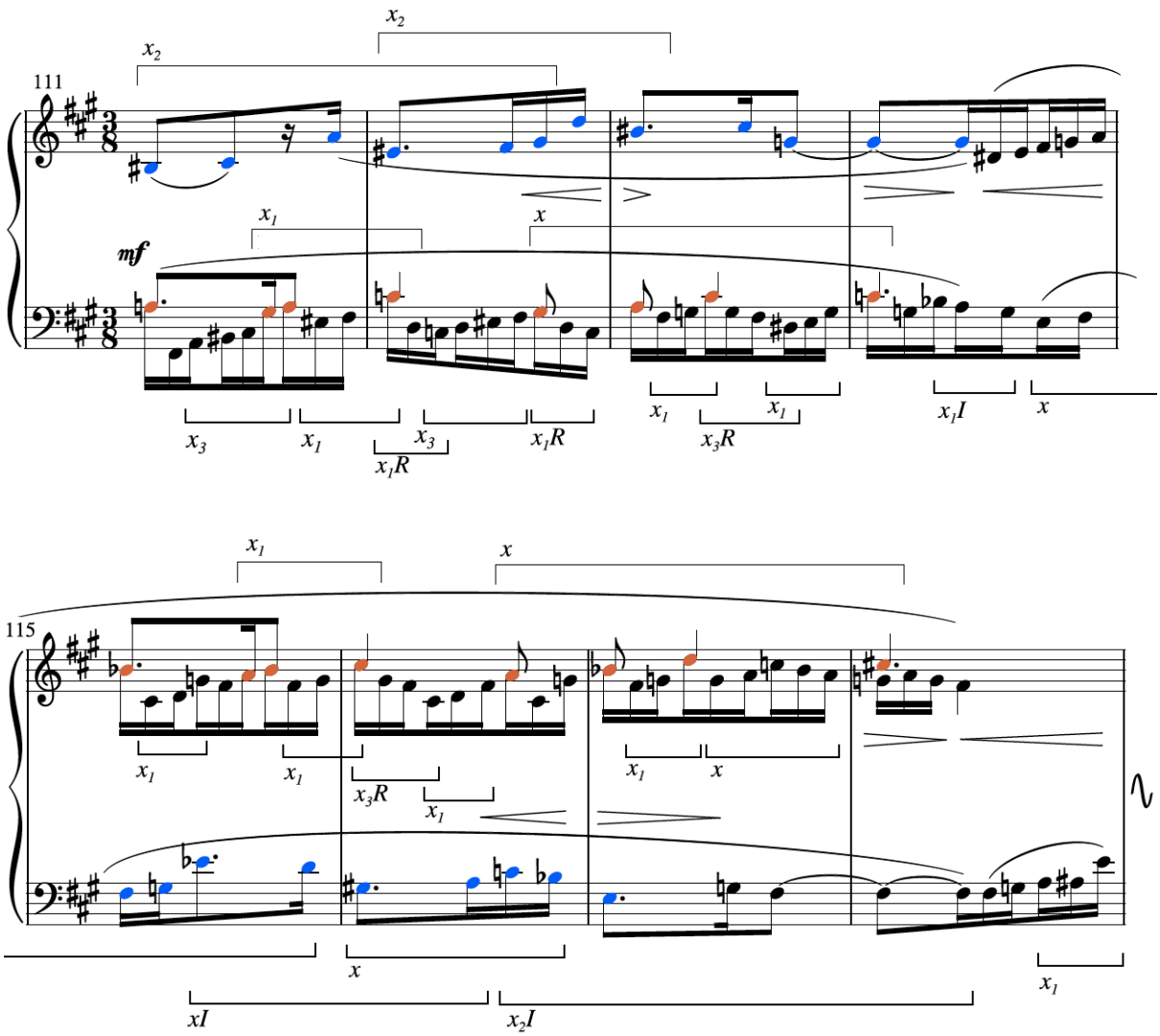


Figure 4–21: Hofmeyr, Piano Sonata, movement I, bb. 111-118 – motivic content

In the second half of the third combined statement of themes (bb. 114^2-118), the first eight notes of the melody of *B* are repeated, but this time against the second half (notes 14 to 22) of the melody of A_1, which corresponds[162] to bb. 13-15 of the original head-motive. Both the melody of A_1 and *B* starting in b. 115 are preceded by octatonic figures in b. 114^{2-3} that were not present in the original

[162] A new ending has, however, been added to the melodic material of A_1 from b. 117^2.

head-motives, but which are derived from notes 11 to 15 of the first statement of A_1 in the exposition. The melody of *B* is transposed down an augmented second from the original, while the melody of A_1 is transposed a minor tenth down, thus suggesting G minor.

The contrapuntal combination of A_1 and *B* results in an auditory transformation of the original thematic ideas, even though the melodic contents of both A_1 and *B* remain unchanged. The accompanimental figures and the overall harmonic succession are also different from the original versions of A_1 and *B*. The melodic material of A_1 and *B* constitute the *x*, x_1 and x_2 motives consistent with their original formats, while the new accompaniment is based predominantly on x_1 and x_3 varieties. The thematic combinations of themes in the development create horizontal and vertical overlaps between *x* motives. Thematic transformation is again primarily through transposition, contrapuntal combination, and the adaptation in accompaniment and harmonic succession.

The fourth combined statement of themes (bb. 118^2-126) is a direct transposition a perfect fourth up to B minor of the third statement, but with *B* in b. 119 preceded by an ascending octatonic figure in the left-hand part of b. 118^{2-3} that was not present in the initial statement. Combination of the melodic material of *B* in the soprano and the introductory octatonic figure in the bass that forms part of the following statement, creates an overlap[163] between the third and fourth statements in b. 118. The fifth and final combined statement of themes (bb. 126^2-130^2) is a transposition of only the first part of the third statement a minor seventh up to E minor. In relation to the fourth combined statement of themes, the transposition is again a perfect fourth up, as was the case between the third and fourth statements. From b. 129^3, however, the material changes, leading to an ascending octatonic scale in octaves in the right hand against a descending arpeggio in the left in b. 130, which forms a link into the dramatic canonic section in bb. 131-138.

The concluding section of the development is a climactic hexatonic fortissimo (bb. 130-138) in which the melodic material of only *B* is developed in isolation for the first time in canonic imitation between the hands (Figure 4–22). There are four entries of the first eight notes of *B* in total, with the final entry interrupted at the end of b. 138. While the melodic and rhythmic contents of the respective statements of *B* remain unchanged, the original character of *B* is transformed, since the originally lyrical theme is now played *marcato* in overlapping statements, and harmonised with chords and arpeggios in semiquaver triplets based on augmented triads. The motivic content still

[163] The fourth and fifth statements have a similar overlap in b. 126.

comprises *x* and x_1, but it is stated over a largely arpeggiated accompaniment with little stepwise movement and hence few *x* derivatives. From here the development progresses straight into a reprise of the opening introduction (bb. 139-157) as a bridge to the recapitulation that follows in b. 158.

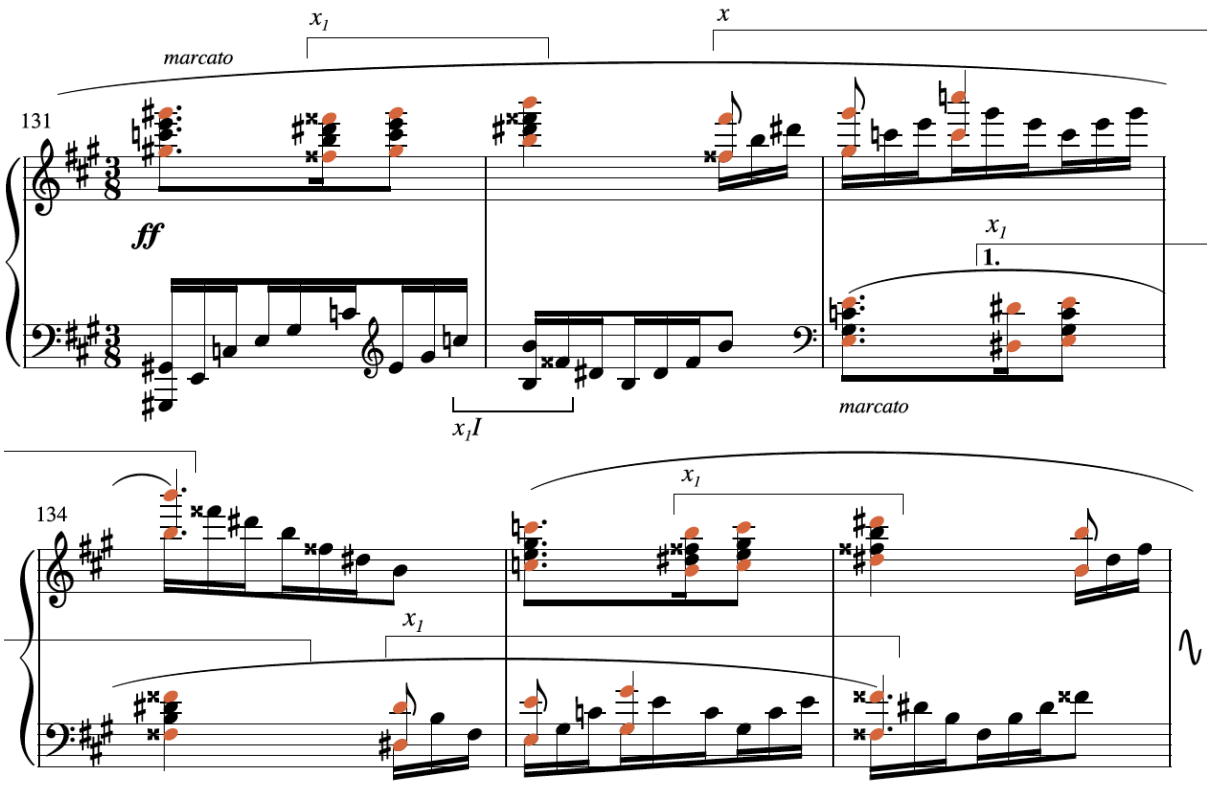


Figure 4–22: Hofmeyr, Piano Sonata, movement I, bb. 131-136 – motivic content

Bridge (bb. 139-157)

The recapitulation is preceded by the *X* motto theme as was also the case in the exposition and the development. This bridge passage (X_1) represents the most complete reprise of *X* and also the most significant thematic development thereof. It thus functions as both the end of the development and as the start of the recapitulation. While the melody, harmonic content, pitch level and length of the original *X* remain similar, the rhythm is adapted to a $\frac{2}{8}$ metre and a faster tempo is employed (Figure 4–23). An arpeggiated accompaniment in a continuous stream of semiquaver triplets that moves between the left and right hand replaces the primarily chordal figuration of *X*. While the *x* motive reappears with the return of the melodic material of *X*, the arpeggiated accompaniment now also constitutes multiple *x* motives, many of which are in the basic four-note format. This is in

contrast to the opening statement of *X* in which *x* did not feature prominently in the accompaniment.[164] The *x* motives in the accompaniment are played in rapid four-note statements at the rate of two per bar, thus creating a fractal relation with the larger *x* statements in the melody. Both the adoption of a faster tempo and triplet semiquavers in the accompaniment reflect influences from *A* and *B*, emphasising its function as both the conclusion of the development and the start of the recapitulation.

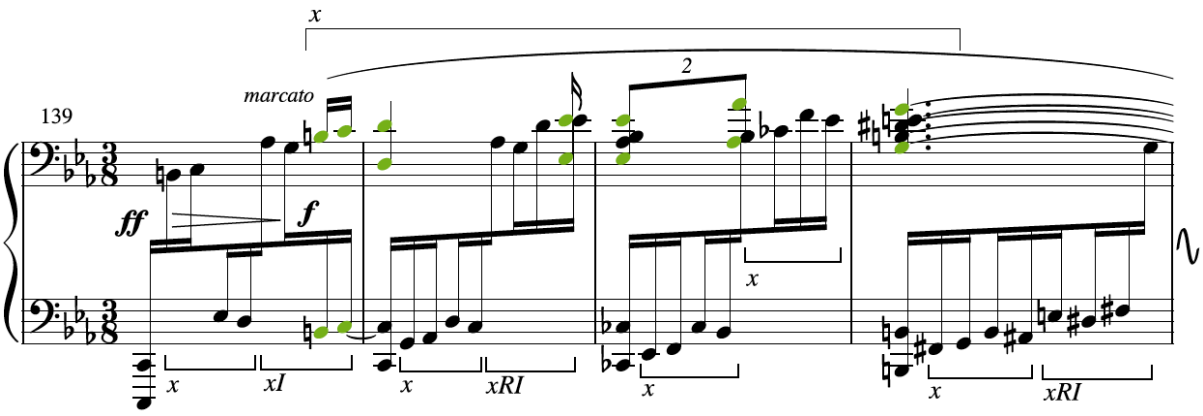


Figure 4–23: Hofmeyr, Piano Sonata, movement I, bb. 139-142 – motivic content

In further contrast to the *Grave* introduction, the *marcato* X_1 does not slow down but continues in the tempo of the development. The characteristic hemidemisemiquavers found in all the earlier statements of *X* are also omitted and the virtuosic arpeggio run of b. 8 is now stated in varied form over three bars in bb. 155-157. While its pitch material largely resembles that of the original statement, the descending four-note groupings clearly suggest A_3 and A_4 (see bb. 32^2-48).

Recapitulation (bb. 158-210^1)

The recapitulation of the remaining themes adheres to traditional practices of first-movement design in that both principal theme areas from the exposition return in their original order, with the first (*A*) largely unchanged and the second (*B*) transposed. The relatively straightforward reprise of the exposition is without the addition of any new content, apart from the short coda that concludes the first movement from b. 210^2. It is notable, however, that the bridge between the first and

[164] The only element of *x* utilised in the accompaniment of *X* is the opening three-note scalar motive, which is inverted in the bass (often with octave displacement of the second note), as seen for example in the transition from bb. 3 to 4 and bb. 4 to 5.

second thematic areas is considerably shortened in the recapitulation, since A_4 (bb. 36-48) is reprised in the development already (bb. 99-110) and does not return in the recapitulation. The return of themes in largely the same form as they were encountered in the exposition is clearly designed as direct contrast to the level of intrasectional motivic development seen in the exposition, and follows the principle already employed in the development that intersectional relationships should be made as clear as possible through the limitation of modification. The overall structure of the recapitulation and the respective statements of *A* and *B* are illustrated in Figure 4–24.

		Material	Length	Further subdivisions	Material	Length	Tonal centre(s)
Recapitulation	bb. 158-210[1]	[Bridge: varied reprise of *X* as link to recapitulation]	[bb. 139-157]	-	[*X*]	-	[C minor]
		Theme 1 area (*A*)	bb. 158-182	First statement (overlapping)	A_1	bb. 158-165	C minor / F minor / F double-harmonic minor
				Second statement (overlapping)	A_1	bb. 165-176[1]	E ♭ minor / A ♭ minor
				Transition/bridge	A_2 & A_3	bb. 176-182	Sequential / C minor / octatonic
		Theme 2 area (*B*)	bb. 183-210[1]	First statement (overlapping)	*B*	bb. 183-192[1]	C major
				Second statement (overlapping)	*B*	bb. 192-199[1]	C major
				Third statement	*B*	bb. 199-210[1]	F major

Figure 4–24: Hofmeyr, Piano Sonata, movement I – structural design of recapitulation

Both the first (bb. 158-165) and second (bb. 165-176[1]) statements of A_1 in the recapitulation are an exact repeat of the first (bb. 9-16) and second (bb. 16-27[1]) statements of the exposition. The first part of the A_2 transition (bb. 176-178) is also an exact repeat of the exposition (bb. 27-29) but modulates thereafter (bb. 179-180) and is extended with a triplet semiquaver figure derived from A_3 from b. 181. In its reprised version, the transition is also truncated, with the entire ostinato section (A_4) of the exposition (bb. 36-48) and some individual bars omitted. The change in pitch material towards the end of the transition culminates in b. 182 being transposed a minor third up from its original version in b. 49. The **V** complex on G, which now constitutes the virtuosic run in b. 182, thus prepares the transposed entry of the second theme in C major.

The lyrical second theme (*B*) returns transposed a minor third up to C major[165] from b. 183 of the recapitulation. Hofmeyr follows convention to some extent in transposing the second theme to the same tonic as the opening, albeit the parallel major and not the minor. This is often the case in first-movement designs of the Romantic era where a second theme in a major tonality is used within a minor movement, as also seen for example in Liszt's Piano Sonata. The first (bb. 183-192[1]) and

[165] A key signature of C major persists until the end of the movement even though it ends with a quotation of *X* in C minor.

second (bb. 192-199[1]) statements of *B* are an exact transposition of the first two statements of the exposition (bb. 50-66[1]). The third statement also starts off as an exact transposition, with bb. 199-207 corresponding to bb. 66-74. From b. 208, however, the scalar pattern of the original statement is extended and transformed somewhat, terminating only in b. 210[1] before the start of the coda. This results in a further transformation of thematic content; the melodic material in bb. 206-209 has the same rhythmic profile as bb. 202-205, but with a metrically varied redeployment of different *x* motives. The continuous semiquaver accompaniment comprises predominantly of x_1 and x_3 derivatives (Figure 4–25).

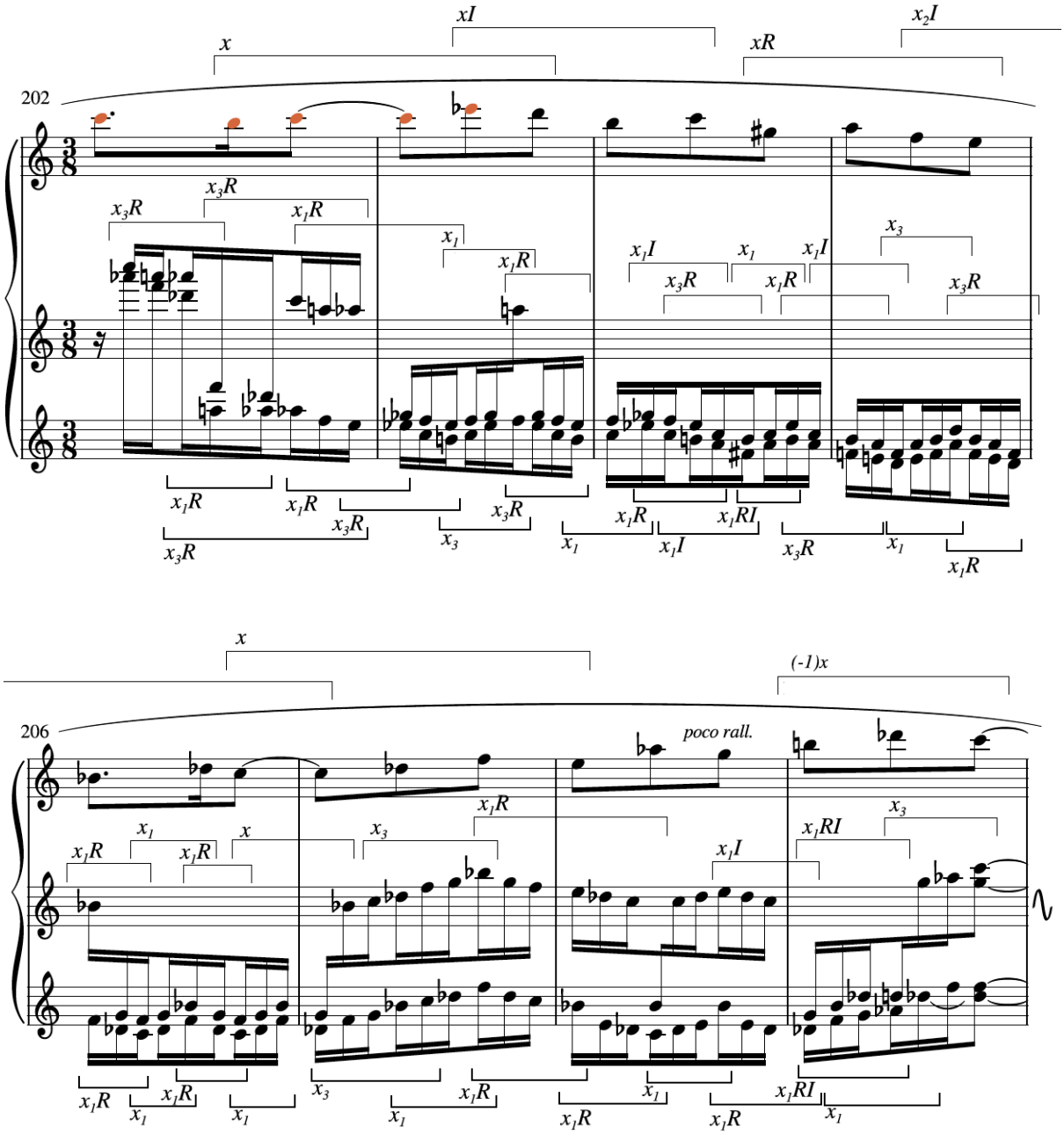


Figure 4–25: Hofmeyr, Piano Sonata, movement I, bb. 202-209 – motivic content

Coda (bb. 210^2-256)

The type of motivic development that was avoided in the development section features prominently in the virtuosic coda. It starts off as a fast-paced, two-voiced fugato based on A_1, and ends with short quotations of *X* and *B*. As with earlier sections, various formats of *x* inform the motivic content of the coda; not only when referencing *X*, *A* and *B*, but also in more transitional passages. The coda has a tempo of c. 80-88 crotchet beats per minute and is marked *Presto* and *articolato*. At the start (bb. 210^2-213) the melodic material of A_1 returns on its original pitch level in the right hand as subject of the fugato. In this subject, the original characteristic rhythmic profile of the melody of A_1 is replaced by that of its accompaniment through the repetition of melodic fragments within a continuous semiquaver triplet stream in $\frac{2}{8}$ time from bb. 210^2 to 244. Most of these melodic fragments are still derived from *x*, as illustrated in the short excerpt in Figure 4–26 with the bracketing of x_2 *and xR*. Melodic segments not found originally are added to the first ten notes of the melody of *A*, which further masks its original form (coloured blue in Figure 4–26).

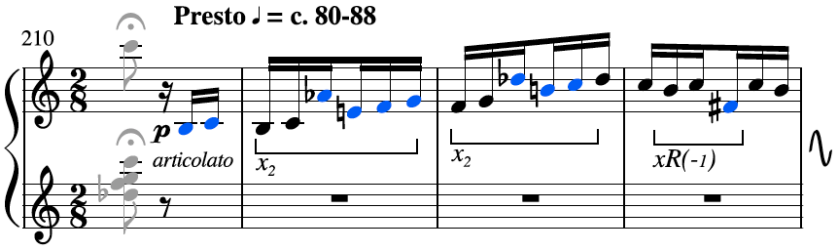


Figure 4–26: Hofmeyr, Piano Sonata, movement I, bb. 210-213 – motivic content

The remainder of the fugal subject (bb. 214-220^1) is based on motivic fragments of its opening bars and thus the original thematic material of A_1. The most frequently used motivic fragments in this section, coloured blue, green and orange respectively in Figure 4–27, are:

a) a tritone leap;
b) a three-note motive resembling a changing-note figure in which a diminished third resolves internally;
c) a four-note figure resembling a turn in which two descending semitones are followed by an ascending semitone.

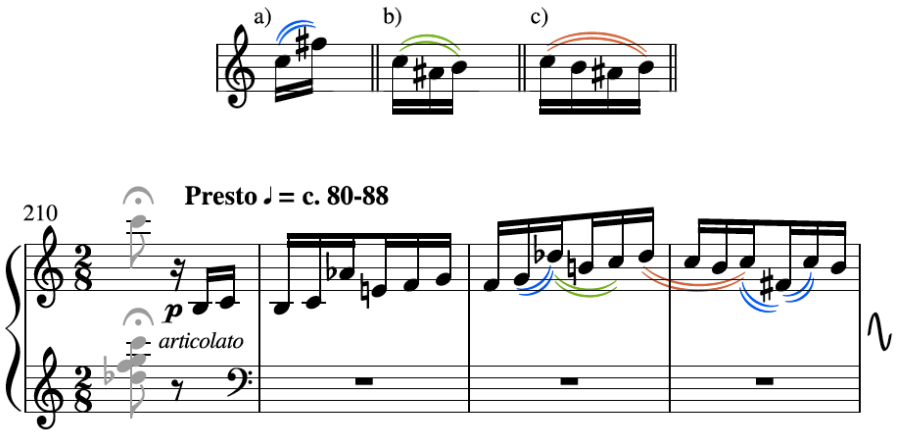


Figure 4–27: Hofmeyr, Piano Sonata, movement I, bb. 210-213 – motivic content

The new version of *A* (bb. 210[2]-220[1]) is not only used at the start of the coda as the subject of the fugal passage, but returns somewhat shortened and transposed a tritone[166] down as an answer in the left hand (bb. 220[2]-228[1]). Opposite the answer, the right hand states a counterpoint (bb. 220[2]-228[1]) that is also based on motivic material from *A*. The subject returns an octave higher in the right hand against the transposed counterpoint in the left hand in bb. 228[2]-237. Figure 4–28 illustrates an extract of the transposed subject in the left-hand part, and the countersubject in the right in which these melodic fragments as well as the alternating application of motives *xR* and x_2 are evident.

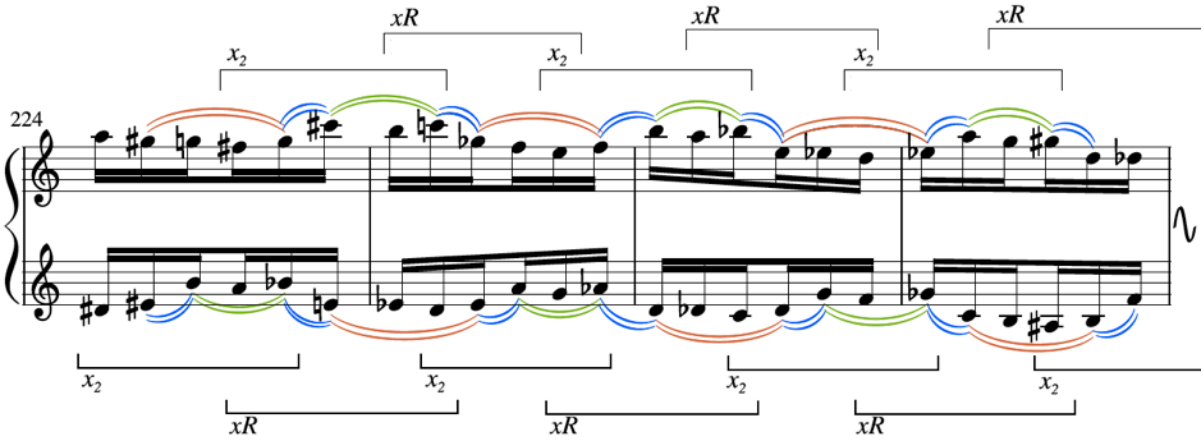


Figure 4–28: Hofmeyr, Piano Sonata, movement I, bb. 224-227 – motivic content

[166] This transposition correlates with the transposition between C minor and A major, since their key signatures are also positioned a tritone apart, or six alterations within the circle of fifths.

Repeated triplet semiquavers in both hands in bb. 238-244 crescendo and ascend chromatically to a climax in b. 241, before descending to the return of *X* and *B* material to conclude the movement. The passage is characterised by an interesting motivic transformation, since repeated basic *x* motives (or alternatively *xI* motives) are stated in close succession in both hands (Figure 4–29). In this climactic end to the continuous semiquaver section, the leap in each motive gradually decreases in size as the lower notes in each figure ascend chromatically, at different rates, culminating in an octave. This motivic development of basic *x* also returns in the coda of the final movement where *A* and *B* materials are positioned in a similar wedge shape.

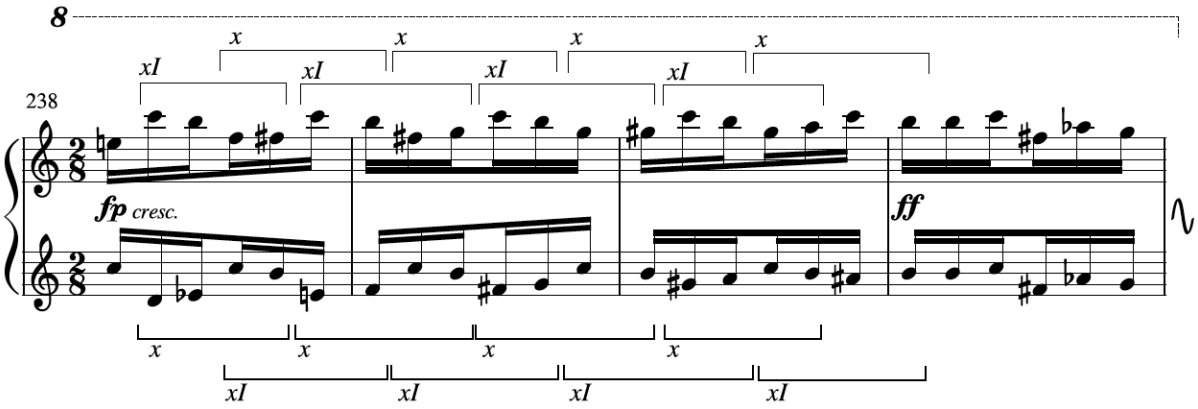
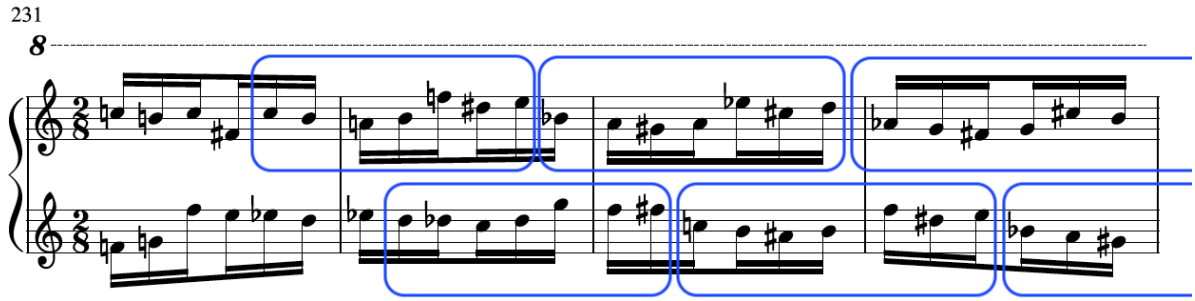


Figure 4–29: Hofmeyr, Piano Sonata, movement I, bb. 238-241 – motivic content

The polymetric rhythmic development of the initial A_1 material in bb. 210^1-244 of the coda needs special mention. Seven and five-note patterns are initially used within the $\frac{3}{8}$ metre, before being replaced with four-note groups in the contracted wedge-shaped run in bb. $238\text{-}241^1$ (Figure 4–30). The climax point in b. 241^1 again gives way to a seven-note pattern in which both hands play the same material in a double octave.



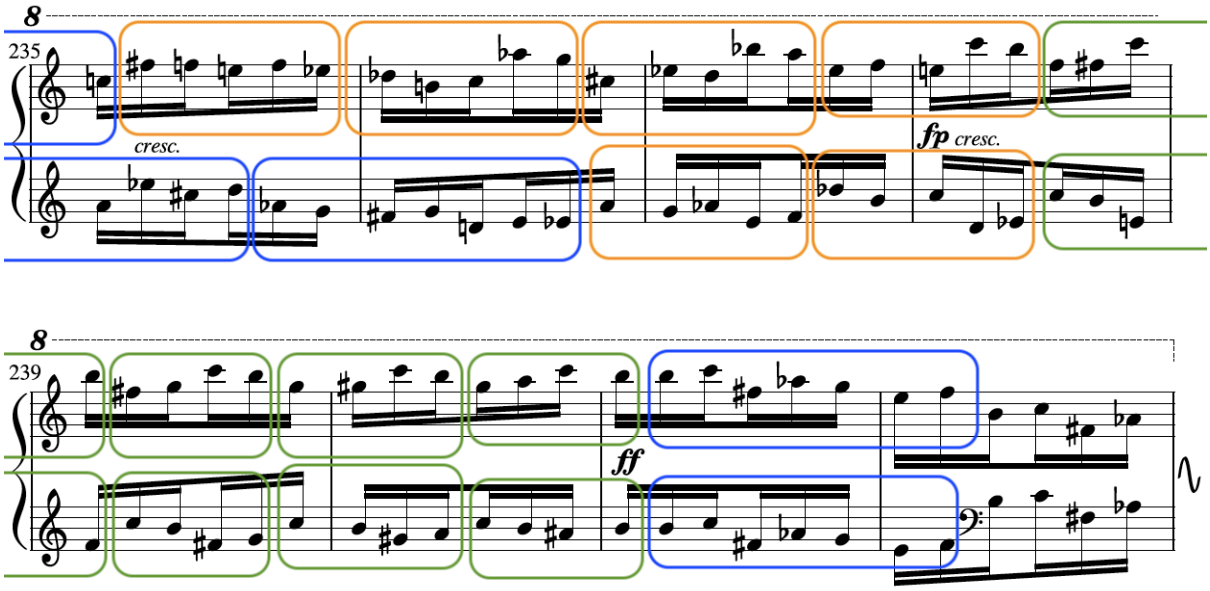


Figure 4–30: Hofmeyr, Piano Sonata, movement I, bb. 231-242 – rhythmic patterns

A short harmonically somewhat adapted variation of *X* material from the opening bars of the work (bb. 1-2) is stated in bb. 244^{2}-250^{1}. This is followed by a *molto ritenuto* and *pianississimo* isolated return of an excerpt of the lyrical melodic material of *B* (bb. 250^{2}-253^{1}, Figure 4–31). While the melodic and harmonic content of this statement is clearly derived from notes 5 to 8 of *B*, which is consistent with basic *x*, the rhythm is somewhat adapted within the $\frac{2}{8}$ metre. The excerpt of *B* is flanked by two short references to the opening bars of *X*, with bb. 244^{2}-250^{1} a fuller elaboration of bb. 1-2, and bb. 253^{2}-256 a climactic *fortissimo* transformation of bb. 3-4 that cadences in C minor, the opening key of the first movement. The chordal accompaniment is also adapted to include an accented staccato motive near the end that assists in the cadential close. In the three final statements comprising *X* and *B* the ascending leap in *x* extends to an A♭ that resolves downwards by semitone to G. Each leap is, however, prepared differently, and constitutes a different interval, resulting in a similar contraction of *x* to that in bb. 238-241^{1}. The movement ends on the *X* material and *x* motive that was introduced at the outset in bb. 1-2 with a final resolution from A♭ to G in both the melody and bass.

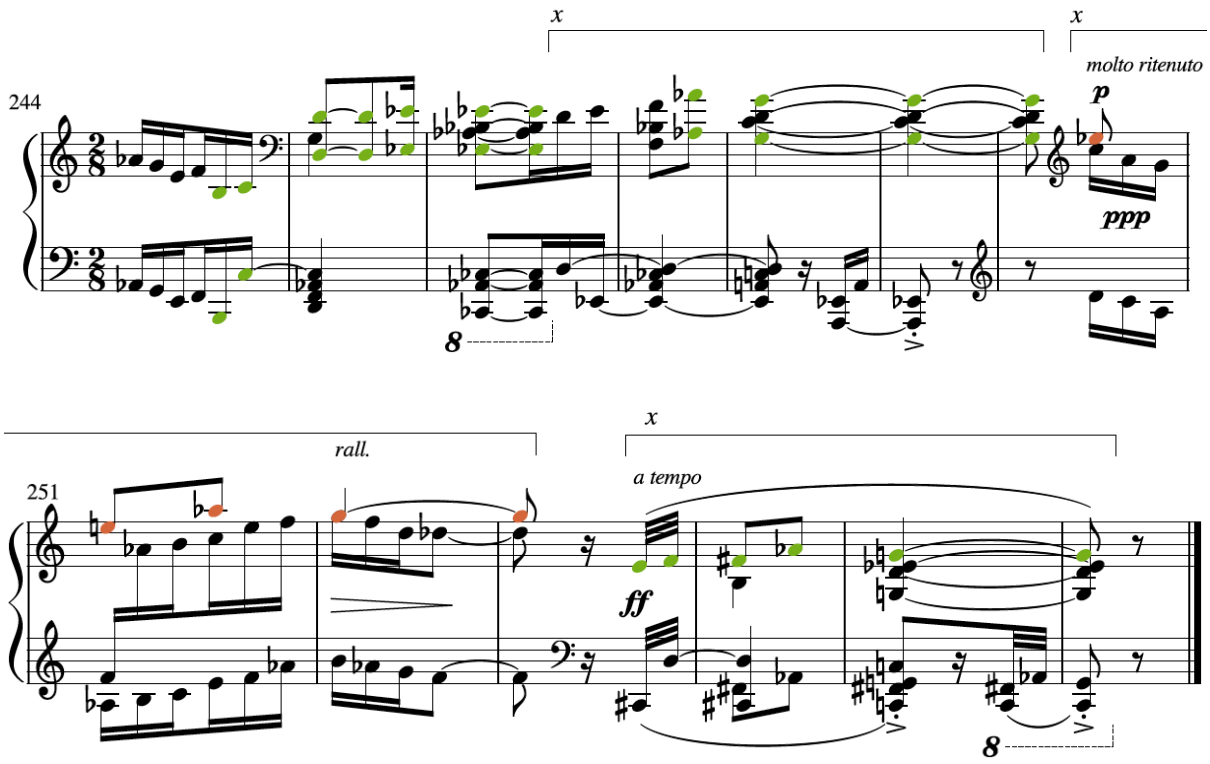


Figure 4–31: Hofmeyr, Piano Sonata, movement I, bb. 244-256 – motivic content

4.4.2.2 Tonal relations

To clarify the role of tonality in the delineation and characterisation of sections in the movement, analyses of the fundamental harmonic content of the principal themes are necessary.[167] Traditional analytical approaches, and in particular approaches for the analysis of quartal harmony are, however, insufficient for a complete understanding of Hofmeyr's intricate and often ambiguous compositional language, which depends on richly intertwined quartal and tertian harmonies, chromatically varied sonorities, as well as octatonic and hexatonic frameworks. A new system for the analysis of quartal constructs has been devised (included as appendix E), which is henceforth used to approach and label quartal structures in this document.[168] Appendix E includes detailed information

[167] Chord inversions are not stipulated, since inversions are not used in a conventional sense in Hofmeyr's compositional language. Harmonic inversions are only mentioned where it is deemed necessary for the discussion.

[168] An article on this system of quartal analysis and some of the quartal constructs applied in Hofmeyr's language, with examples from his Piano Sonata, has been accepted for publication in the journal *Perspectives of New Music*. The article is provisionally titled *Integrating 'Abfallmaterials' into the Harmonic Mainstream: Quartally Derived Compounds in the Compositional Language of Hendrik Hofmeyr*.

on the fundamental harmonic entities used by Hofmeyr, such as quartal compounds and how such entities are utilised in cadential procedures. For ease of reference, the most important of these entities are illustrated here as well, and comprise: QA, QB and QC quartal compounds (Figure 4–32) and the half-diminished equivalent perfect cadence (Figure 4–33).[169]

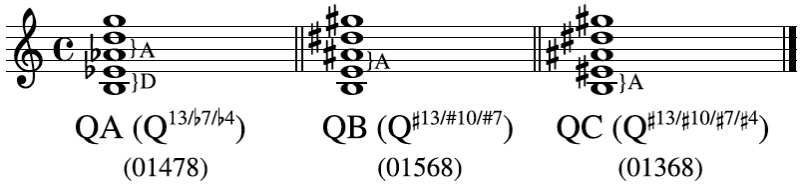


Figure 4–32: Hofmeyr's three most frequently applied quartal complexes with augmented and diminished fourths indicated with 'A' and 'D' respectively

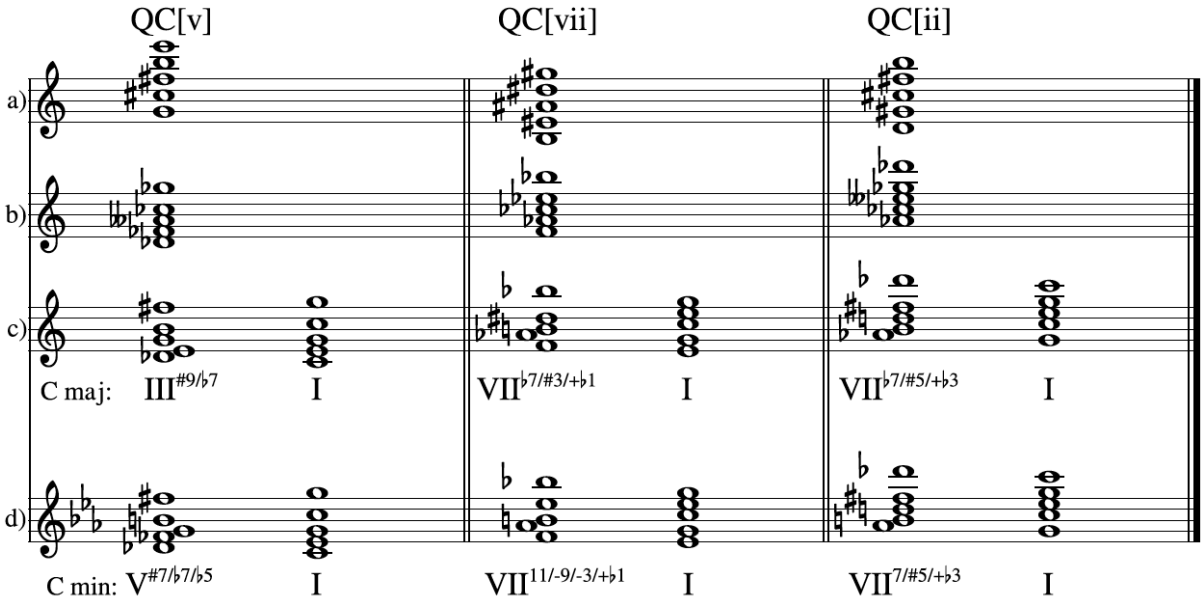


*Figure 4–33: QC complexes applied in the half-diminished equivalent perfect cadence in the major and harmonic minor as (a) quartal complexes, (b) half-diminished quartads with added elevenths, (c) dominant complexes resolving to **I** in the major, and (d) dominant complexes resolving to **I** in the harmonic minor*

In the following section, only the harmonic contents of the main thematic material (*X*, *A*, and *B*) and the transformation of this material in the development and coda are discussed, since a comprehensive discussion of the harmonic content of the entire movement falls outside the scope of this study.

[169] Brief mention was also made in chapter 3 of Hubert du Plessis's use of the QA compound in his Second Piano Sonata and Joubert's use of the QC compound in his First Piano Sonata.

Exposition

Introduction (bb. 1-8)

The pitch content of the introduction is for the most part guided through the bass line, which chromatically descends from the opening C octaves in b. 1 to the C# octave in b. 8^1. While the opening bar and first melodic phrase clearly suggest C minor, the latter is harmonised with the start of a harmonically complex succession in which there is a clear sense of tension and constant modulation. This seemingly dissociated succession can appear at first glance to be made up of pre-dominant and dominant sonorities that flow into one another, but never seem to reach their final tonic goal. In reality, many of the ambiguous progressions rely on the half-diminished equivalent relations detailed in appendix E. Hofmeyr also uses many of the fundamental entities discussed in appendix E in a relatively free succession outside any general or overarching tonal schema.

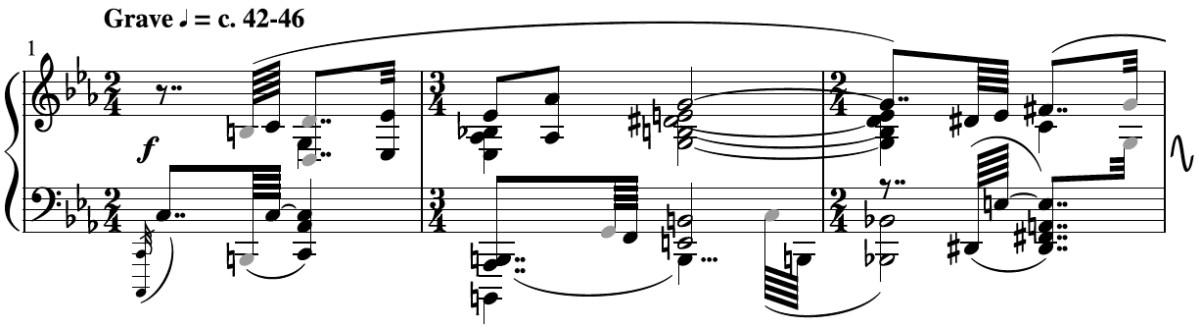


Figure 4–34: Hofmeyr, Piano Sonata, movement I, bb. 1-3

At the start of the introduction (b. 1^1), **i** of C minor is stated over four octaves (Figure 4–34).[170] The opening C-minor tonality is further emphasised through the use of **vii** (B♮) statements that resolve upwards by semitone to **i**. The first quartal complex is already found in b. 1^2 with the statement of QB[iii] in C minor. The ear would, however, tend to hear the chord as a major quartad on **VI** in the same key, with D an accented passing note. Another quartal complex follows in b. 2^1 with the statement of QC[vii]. This chord can be constructed in thirds as a half-diminished quartad with an eleventh on **iv** of C minor. However, instead of resolving to **I** of C minor, as illustrated in Figure 4–33 with the half-diminished equivalent perfect cadence, the extended half-diminished quartad on F resolves to a major-minor quartad on E♮ in b. 2^2-3^1. The half-diminished

[170] Some non-chord notes relevant to the discussion have been coloured grey in the music examples for clarification.

equivalent in b. 2^1 forms a pivot chord between the two keys, acting as **V** in both: on **iv** in C minor and on **♭ii** in E minor. This resolution has a parallel in Wagner's *Tristan* progression in his opera *Tristan und Isolde*, as illustrated with the closing bars of the opera in Figure 4–35.

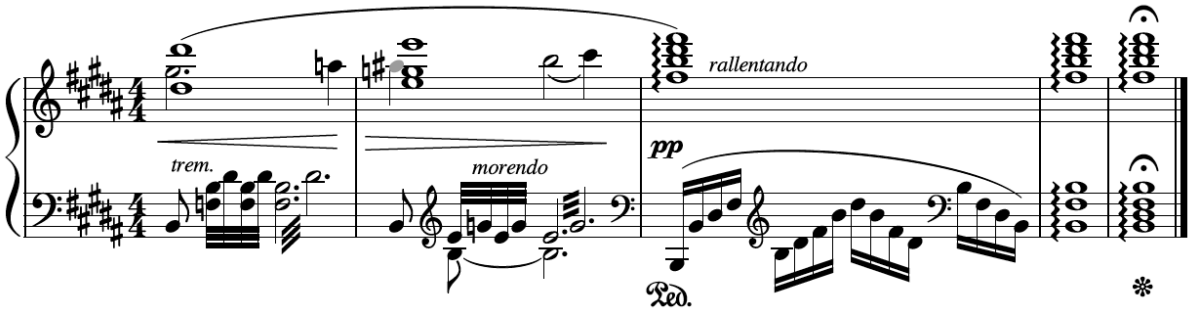


Figure 4–35: Wagner, Tristan und Isolde, piano reduction, closing bars

In the first bar of this extract, the G# in the soprano of the half-diminished equivalent on F resolves to A, thus forming **V$^{7/♭5}$** in E minor that resolves to **I** in the next bar.[171] In later applications, Wagner moves directly from the initial half-diminished sonority to a chord a semitone below without first resolving to a French chord.[172] This is hereafter referred to as the 'condensed *Tristan* progression', as seen for example in b. 10 of the prelude to the second act of *Parsifal*. It occurs in the Hofmeyr example, where the extended half-diminished chord on F in b. 2^1 progresses to an E-minor chord to which a D# and later a B♭ are added (bb. 2^2-3^1), which can also be constructed in fourths as QA[7]. The melody further suggests E minor, since the melodic material of bb. 3-4 is a transposition[173] of that initially stated in C minor in bb. 1-3^1. The seven-note octatonic subset in b. 3^2 is followed by two enhanced **V** complexes in b. 4 (Figure 4–36).[174]

[171] The A# chromatic passing note in the soprano resolves to B in the second bar of the extract to complete the E-minor triad.

[172] Reference is made to French chords instead of French augmented sixth chords, since these chords are used in varying harmonic inversions. The same applies for German, Italian and Neapolitan chords.

[173] The melodic transposition to E minor, however, contains an added A♮ between G and C♮ in b. 4^1 that was not present in the original statement.

[174] If the G is regarded as a non-chord note, the compound in b. 3^2 actually forms mc (1+2+3), (D#-E♮-F#-A♮-B♭-C), which contains two half-diminished quartads a tritone apart (on C and F#).

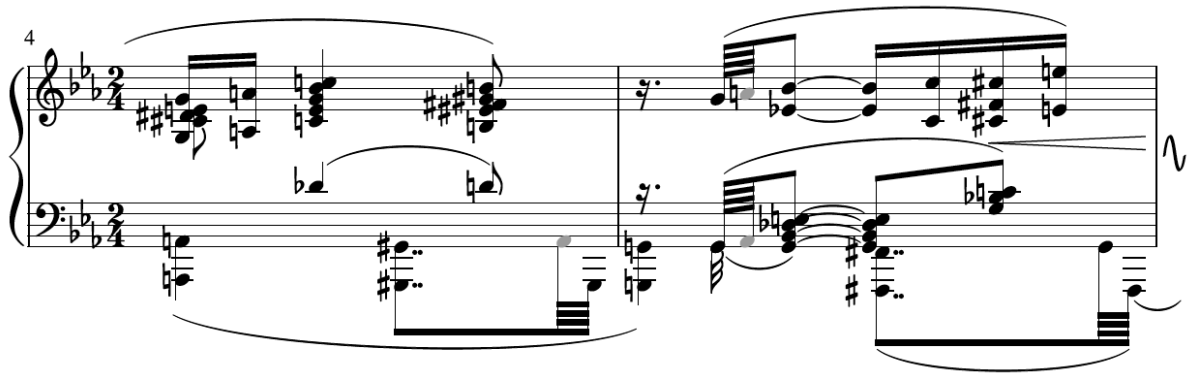


Figure 4–36: Hofmeyr, Piano Sonata, movement I, bb. 4-5

The enhanced **V** quartads that follow at the beginning of b. 4 are taken from the same octatonic collection as the pre-dominant in b. 3^2 and contain the previously omitted scale members (C# and G). The complete octatonic collection is thus stated in bb. 3^2-4^1. The chord in b. 4^1 initially resembles $\mathbf{V^{7/+\flat5}}$ on A♮. The melodic line then ascends to a C♮, resembling an added minor third, while a B♭ is also added to make up a six-note chord. The resulting sonority is a complete $\mathbf{V^{9/+\flat3}}$ in D minor, which is based on the same octatonic collection as the two previous chords. In b. 4^2, the bass line descends to the next chordal root (G#) while the upper voices only resolve to the subsequent sonority on the last quaver of the bar. This progression to a chord on G# reveals that the preceding **V** chords functioned as an enhanced French quintad[175] of C# major to which B#[C♮] and A#[B♭] have been added. Considering this tonality, the preceding octatonic collection in b. 3^2 could be viewed as a decoration of the French quintad, with resolutions from Ex to Fx and B# to C#.

The chord on the last quaver of b. 4^2 is not **V** of C# major, but a half-diminished sonority on G# with an added thirteenth (E#), which can be constructed in fourth intervals as $Q[8]^{\#13/\#4}$ of set class (01369). As with the half-diminished equivalent perfect cadence illustrated in Figure 4–33, this chord can also be considered a half-diminished complex on **iv** of D# minor, which then resolves to a chord on D#[E♭] in b. 5^1. In this case, however, the chord on E♭ in b. 5^1 is not **I**, but the complete $\mathbf{V^9}$ of A♭ minor, which suggests that the chord at the end of b. 4^2 acted as a secondary complex ($\mathbf{VII^{\flat7/+\#3}}$ of **V** in A♭ minor). A $\mathbf{V^{7/+\flat5}}$ on F# with a minor ninth follows in b. 5^2. The roots of these **V** sonorities in b. 5 are separated by ic 3, which means that they belong to the same octatonic collection (F#-G♮-A♮-B♭-C♮-D♭-E♭-E♮). Seeing that the chords in b. 5 share four pitches, the entire bar

[175] The French quintad (F-A♮-C♭-E♭-G♭) is the French chord of E♭ minor with an added G♭ and can be regarded as a combination of the French and German chords.

could be regarded as a decorated and enhanced **V** of B major, which suggests that the enhanced half-diminished sonority in b. 4^2 could also be considered a secondary **II** complex of **V** in B major.[176] This is an instance of the simultaneous diatonic and chromatic usage of an enhanced half-diminished compound: while seeming to resolve as a chromatic compound to a chord on E♭ in b. 5^1, it ultimately resolves as a diatonic compound to a chord on F# in b. 5^2. The melody in the soprano of b. 5 (including the non-chord notes) is also taken from the same octatonic collection. The complete octatonic collection stated in bb. 3^2-4^1 is once again found in b. 5.

The dominant complex on F# is treated as an enhanced German chord of B♭ minor resolving to $\mathbf{V^{9/-3}}$ of that key in b. 6^1. The latter chord is in turn treated as an enhanced German chord of **IV** in E minor. This progression initiates a chain of successive QC sonorities in bb. 6-7 of which the pitch contents appear to be primarily guided by the descending bass line (Figure 4–37). The respective beats are consistent with five successive statements of quartal complexes: $QC[6]^{-10}$, QC[0], QC[11], QC[0] and QC[5] respectively.

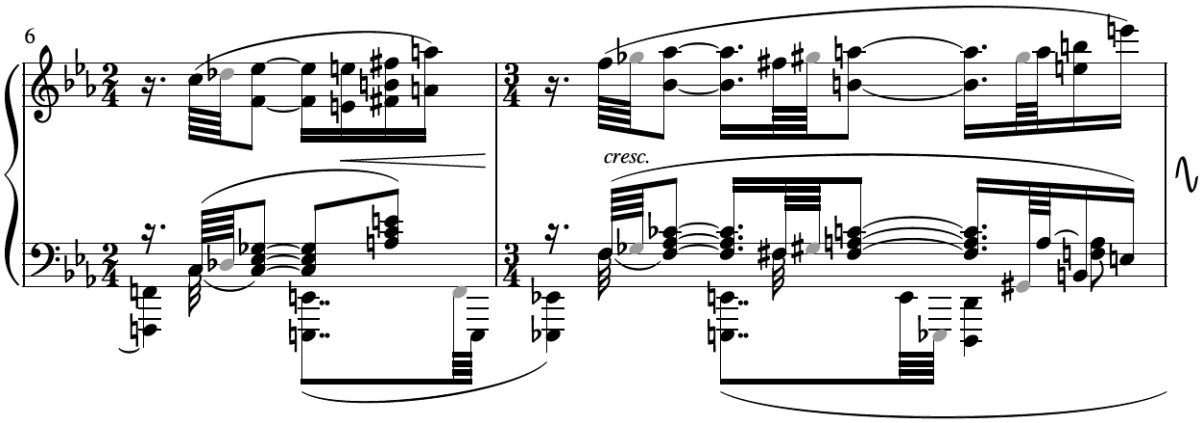


Figure 4–37: Hofmeyr, Piano Sonata, movement I, bb. 6-7

These bars are a good example of Hofmeyr's successive use of quartal sonorities, and how he resolves them into one another in a seemingly dissociated chain that is yet underpinned by a strong tonal design and tertian interrelations, since both the first and fourth chords may also be regarded as tertian compounds. The compound in b. 6^1 can be considered $\mathbf{V^{9/-3}}$ of B♭ minor,[177] while that in

[176] The simultaneous use of E# and F# in the chord indicates that it should not be regarded as $\mathbf{VII^{9/\flat7}}$ of F# major, as Hofmeyr avoids the simultaneous use of **vii** and **i** in dominant-function chords, but rather as $\mathbf{II^{7/+6/\flat5}}$.

[177] In this case, the chord is unconventionally without a third.

b. 7^2 resembles a complete **V^9** in E minor if the E in the bass is regarded as an auxiliary to D#[E♭]. This chord represents the tonal goal of the preceding three compounds, as illustrated in the following harmonic reduction (Figure 4–38).[178]

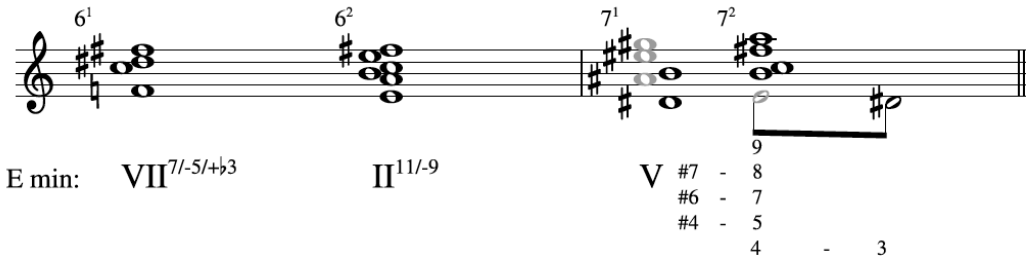


Figure 4–38: Harmonic reduction of Hofmeyr, Piano Sonata, movement I, bb. 6-7

The material in b. 7 is primarily octatonic, with B♭ and E♮ acting as added and non-chord notes in the tertian structure. At the same time, the bar constitutes an example of mc (1+1+1+1+2).

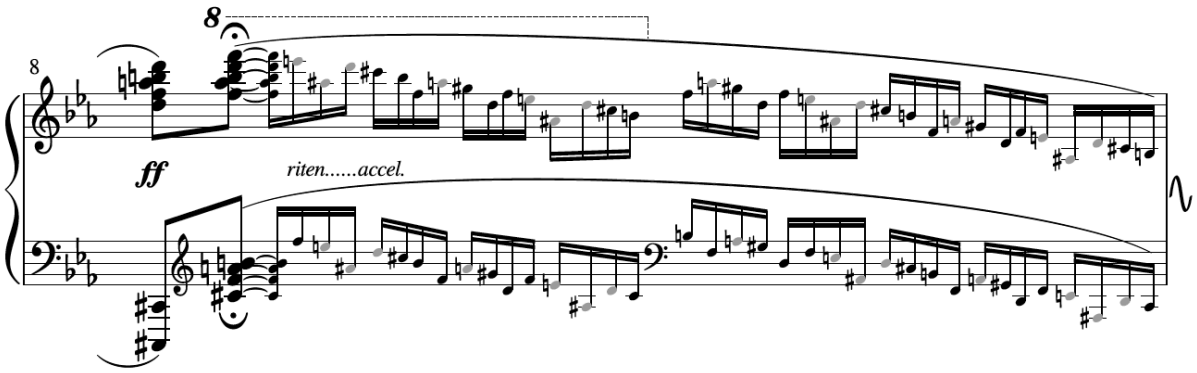


Figure 4–39: Hofmeyr, Piano Sonata, movement I, b. 8

The final chord progression of the introduction (b. 8) is probably the most complex and ambiguous (Figure 4–39). In b. 8^1, a half-diminished quartad on B♮ is stated above the C# bass note that concluded the descending bass line. This half-diminished chord at the start of b. 8 can be seen as an extension of the one at the end of b. 7^3. Adding C# to the chord generates an extended half-diminished quartad, but not one of those outlined in appendix E. Instead of having an added eleventh as with QC and QB, a major ninth is added to the half-diminished chord on B♮. From an aural perspective, the chord can be regarded as **V$^{13/9}$** in F# minor (C#-E#-B-D-A), a transposition of

[178] Scale degrees have been positioned vertically in b. 7 of this excerpt in order to show the resolution of non-chord notes.

which is used in the final cadence of the theme in the second movement discussed later (movement II, b. 15^4).[179] In the descending arpeggiated run that follows, the chord undergoes further changes with the resolutions of A♮ to G#, F to E♮ and D to C#. Mention must also be made of the frequent use of tritone leaps in the passage (E♮-A#, B♮-F and G#-D). Some of the pitches, such as the final A# in the left hand, do not resolve conventionally and suggest a new chord prior to its resolution. Taking into consideration the complexity of its structure and the addition of non-chord notes, the chordal complex in b. 8 remains ambiguous to some extent.

The cadenza thus conflates a compound suggestive of the decorated German chord of F minor (D♭-F-A♭-B♮), with one based on a half-diminished equivalent on **iv** of the same key (B♭-D♭-F♭-A♭). The final sonority sounding at the end of b. 8 is a **VII$^{11/-9/+\#5/-3}$** in F minor. As expected, an F-minor tonality is indeed reached in the next bar (albeit not straightforward) with the start of the exposition. This progression can again be related to Liszt's *Il Penseroso* (as discussed in detail in appendix E), but instead of **V** progressing to **I** of F# minor, Hofmeyr reinterprets the former as an enhanced German chord that resolves to an F-minor sonority in b. 9.

In summary, the C-minor tonality defined at the outset of the introduction soon gives way to suggestions of E minor, C# major and B major. A highly chromatic succession that is primarily guided by the descending bass line and which contains chains of quartal and octatonic compounds follows. The introduction concludes in a complex dissonance that is best considered an enhanced German compound in F minor, which finally resolves to **I** of the same key at the start of the exposition.

[179] Both chords can be related to the sonority used by Liszt in *Il Penseroso* (b. 4^4), where it is used as a decorated **V^9** in C# minor.

First statement of A_1 (bb. 9-16)

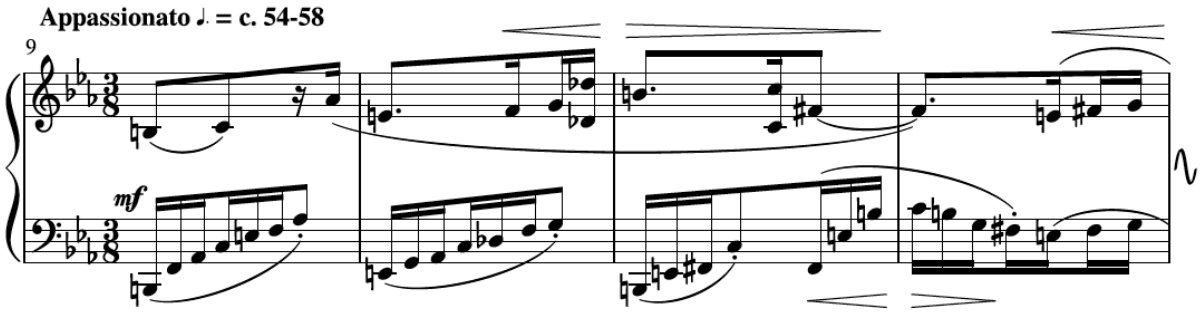


Figure 4–40: Hofmeyr, Piano Sonata, movement I, bb. 9-12

The tonality of the first theme (A_1) is rather ambiguous since it constitutes an interplay between different tonalities. In the first statement of A_1 (bb. 9-16), for example, this interplay is between F minor, F double-harmonic minor, C minor and C major-minor. While the key signature of C minor is used as with the preceding introduction, the prevalence of D♭ in the melodic line and the enhanced F-minor chord at the start of the statement (b. 9) point to F minor. Many of the other chords in the statement also suggest F minor, as discussed in the section that follows. The melodic material of bb. 9-10 is consistent with F double-harmonic minor (F-G-A♭-B♮-C-D♭-E♮). The statement ends with an octatonic **V** on G in bb. 15-16, which suggests either the enhanced **V** of C minor, or the enhanced French chord of F minor.

In Hofmeyr's style, added notes often lie on the cusp between enhancement and non-chord-note embellishment, while pedal usage tends to blur the dividing line even further. The first statement of A_1 opens in b. 9 with an F-minor chord, to which E♮ and B♮ have been added (Figure 4–40). While the five-note complex represents one of Hofmeyr's frequently used quartal complexes (QA[iii]), the balance here tilts towards embellishment, as both E♮ and B♮ proceed to notes of the F-minor triad. The same chord can, however, also be analysed as QA[vi] or $\mathbf{IV^{7/+4}}$ in C major-minor, reflecting the tonal ambiguity mentioned earlier.

QA[vii] is played in b. 10, changing to QB[iii] as E♮ resolves to F.[180] Hofmeyr exploits the ambiguity of QA to the full at the start of the exposition. In b. 9 the root is heard as the third of an enhanced F-minor triad, while in the first half of b. 10 it suggests the third of an enhanced C-major triad.

[180] It is also possible to view these quartal complexes (QA[vii] and QB[iii]) as a single overlapping six-note compound (as apparent later in b. 50 too), which generates E♮-A♭-D♭-G-C-F or Q[vii]$^{16/\flat7/\flat4}$.

Reconstructed in its tertian format, QB[iii] in the second half of b. 10 is **II$^{11/-3}$** in F minor. The melody of bb. 9-10 comprises the same pitch material, in which case B♮ and E♮ act as non-chord notes that resolve upwards by a semitone. The intricate overlapping of chordal and melodic material, as frequently employed by Hofmeyr, is clearly reflected in the first two bars of the exposition.

The pitch material of the following four bars (bb. 11-14) comprises exclusively of quartal complexes and serves as another good example of how Hofmeyr resolves quartal sonorities into one another. QB[ii] or **V$^{\#7/+\flat5}$** of F minor is used in bb. 11-12, and is followed by the same quartal complex on [vi] in b. 13 (Figure 4–41).

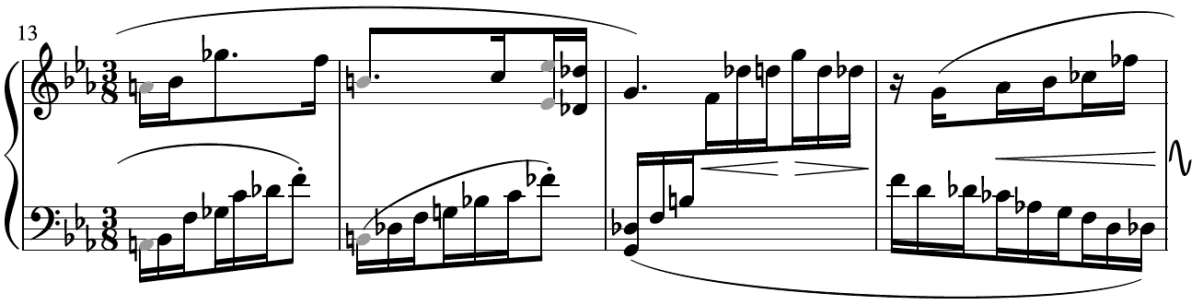


Figure 4–41: Hofmeyr, Piano Sonata, movement I, bb. 13-16

Another quartal complex on **vi** is played in b. 14$^{1-2}$, but this time constitutes QC[vi], which can be structured as **II$^{11/-9}$** in F minor. A comparison of the pitch content of QB[vi] in b. 13 and QC[vi] in b. 14$^{1-2}$ reveals that they share most of their pitch content, except for G♭ in the former changing by a semitone to G♮ in the latter. It is then possible to consider QB in b. 13 as part of the **II** sonority of F minor that follows in b. 14$^{1-2}$, perhaps with some Neapolitan flavour in the use of a G♭ that moves to G♮. F is replaced by E♮[F♭] to form the complete **V^{9}** of F minor (C-E♮-G-B♭-D♭) in bb. 14$^{2-3}$. It can also be argued that b. 14 starts with the French chord of F minor, in which case B♮ is indeed a chord note. Instead of completing the first statement of *A$_1$* with a perfect cadence in F minor, however, Hofmeyr obscures the tonality by progressing to an octatonic **V$^{7/+\flat5}$** on G in b. 15, which suggests C minor or the French chord of F minor. The anacrusis to the second statement of *A$_1$* expands the chord to a complete octatonic collection in b. 16, generating a half-diminished quartad on D♭ at the end that represents **iv** of the A♭-minor tonality of the subsequent phrase. The descending scale in the left hand resembles the *Petrushka* compound built on mc (1+3+2). In conclusion, the first statement of *A$_1$* suggests F minor (or F double-harmonic minor) for the most part, but there are clear elements of C minor and transitory octatonic areas too.

First statement of *B* (bb. 50-59[1])

The second theme (*B*) is tonally more stable and less ambiguous than the first, since it starts and ends in the same key. The first statement of *B*, for instance, starts and ends in A major, which is also in accordance with the key signature applied. As with earlier harmonic material, however, chromaticism, added notes, quartal complexes, as well as octatonic and hexatonic writing obscure the tonality.

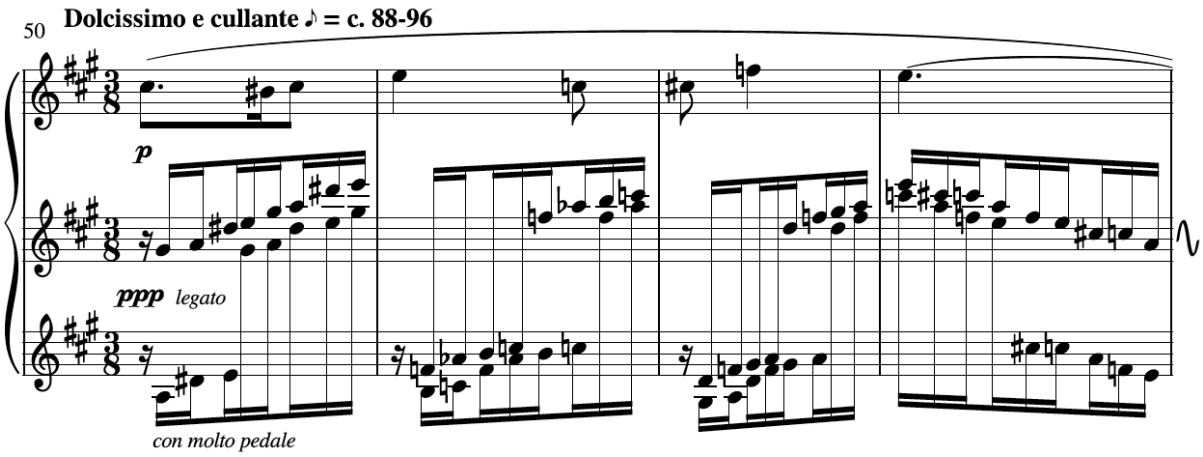


Figure 4–42: Hofmeyr, Piano Sonata, movement I, bb. 50-53

An A-major sonority in which all the chord members are approached by a semitone from below, is played at the opening of the first statement of *B* in b. 50 (Figure 4–42). These additional notes appear to be predominantly resolving non-chord notes, but also enhance the A-major triad through the '*con molto pedale*' performance direction. When considering the B# in the melody as a lower neighbouring non-chord note, the five notes that remain form a quartal complex, QB[4]. Taking into account the B#, however, generates QA[0] so that the whole bar alternates between two overlapping quartal complexes that can be combined to an extended QA compound: B#-E-A-D#-G#-C# or Q[0]$^{16/\flat7/\flat4}$.

Another two QA complexes follow immediately afterwards, on [8] in b. 51 and on [5] in b. 52. The former is equivalent to the enhanced **V$^{+\#5/\flat2}$** of A major. The chord in b. 52 can be analysed as **IV$^{7/\flat3}$** of A major, with G# a non-chord note that resolves upwards by semitone to A. The phrase ends with a hexatonic elaboration of **I** in A major (b. 53) with the addition of C♮ and F♮. The first four bars (bb. 50-53) of the melody of *B* is taken from the same hexatonic collection (A-C♮-C#-E-F♮-G#), and again reflects Hofmeyr's intricate overlapping of melodic and accompanimental material.

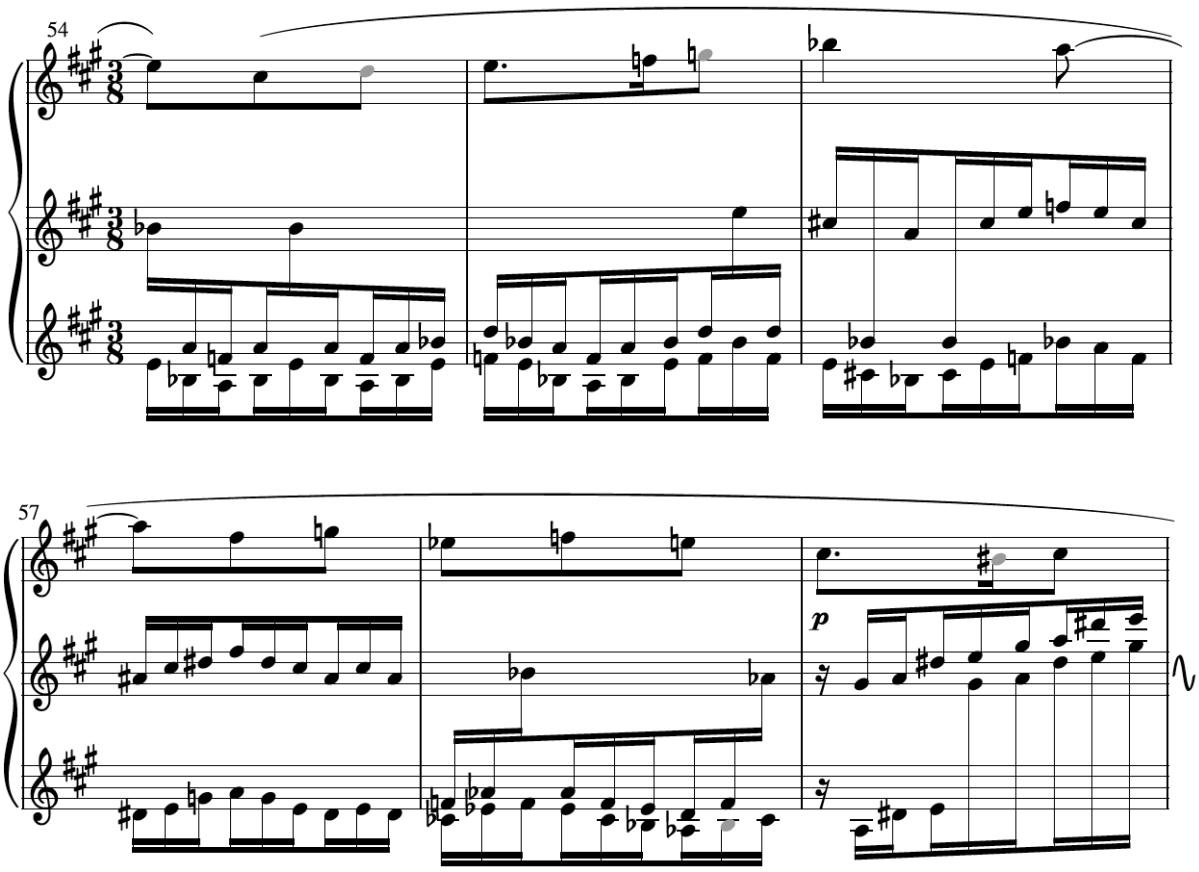


Figure 4–43: Hofmeyr, Piano Sonata, movement I, bb. 54-59

The second half of the theme contains four quartal complexes: QA[1] in b. 54, QB[5] in b. 55, QA[1] in b. 56 and QC[11] in b. $58^{1\text{-}2}$ (Figure 4–43). As in b. 50, the QA and QB compounds in bb. 54-56 share a four-note subset and can be combined to a single, extended QA complex by including the D non-chord note in b. 54^{3}: C♯-F♮-B♭-E-A-D or Q[1]$^{16/\flat7/\flat4}$. The material in b. 57 that separates the quartal complexes comprises an almost complete octatonic collection except for a missing C♮. On the final quaver of b. 58, the harmony changes to an octatonic **V** sonority in a similar way to that discussed in relation to b. 14^{3}. The sonority used in b. 58^{3} is $\mathbf{V^{7}}$ in A major with an added minor ninth, which functionally prepares the return of the overlapping second statement of *B* on **I** of A major in b. 59. If QC[11] in b. $58^{1\text{-}2}$ is restructured in thirds, it is a half-diminished chord on F♮ with an added eleventh. This progression from an extended half-diminished on F♮ to an extended **V** on E♮ (b. 58^{3}) again resembles the condensed *Tristan* progression, as discussed earlier in relation to bb. 2-3^{1} of the introduction.

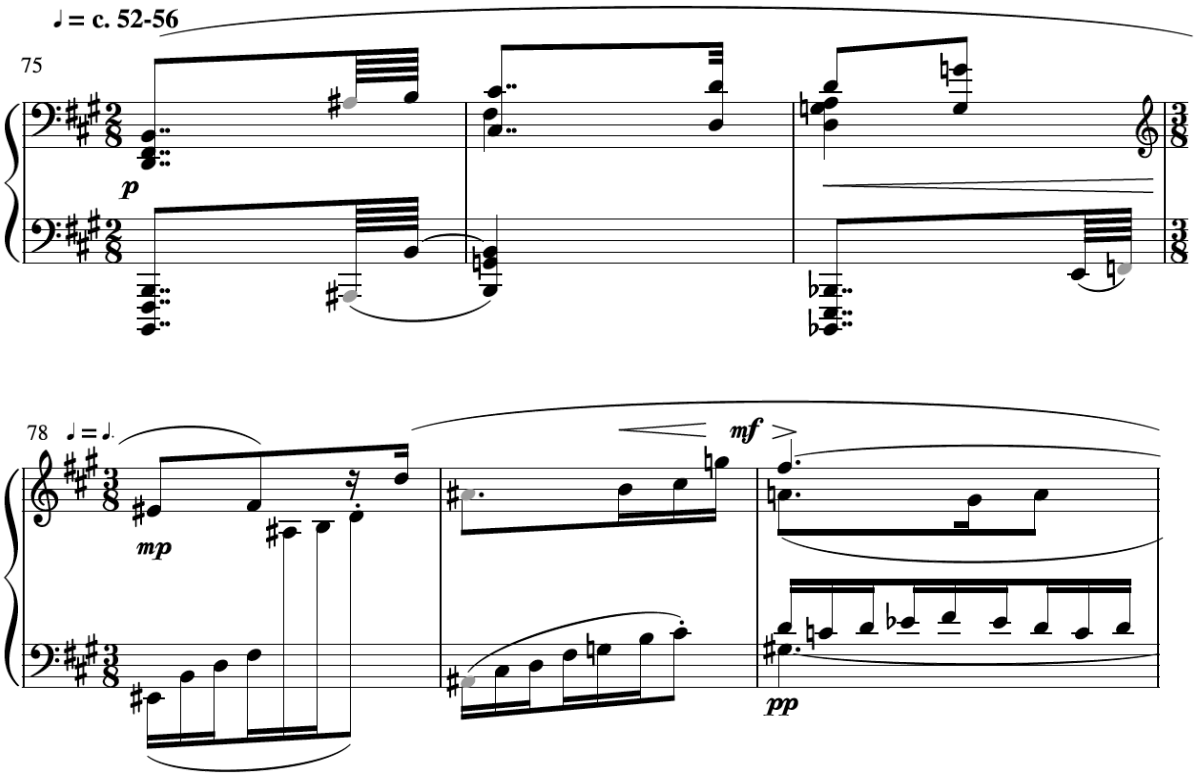
In an alternative analysis of the first statement of *B*, a transient modulation to D minor can also be argued. Following the start in A major (bb. 50-51), b. 52 can be interpreted in D minor as QA[iii] or an embellished $\mathbf{I^{7/+\#4}}$ that progresses to the hexatonic **V** of the same key in b. 53. QA[vii] in b. 54 is

equivalent to **V**$^{+6/+2}$ in D minor and is followed by QB[iii] or **II**$^{11/-3}$ in b. 55. This pre-dominant progresses to an A-major compound in b. 56 (QA[vii]), which functions as **V** of D minor, before the octatonic return to A major towards the end of the phrase in b. 58[3]. In summary, while the first statement of *B* is tonally centred in A major, it also has elements of D minor and octatonic areas.

Development

First combined statement of themes: *X*, A_1 and *B* (bb. 75-83)

A comprehensive exploration of the harmonic content of the entire development falls outside the scope of this study due to spatial constraints. The following discussion focuses on the different types of combined statements of themes in the development as an example of the composer's exploration of tonality in this section.



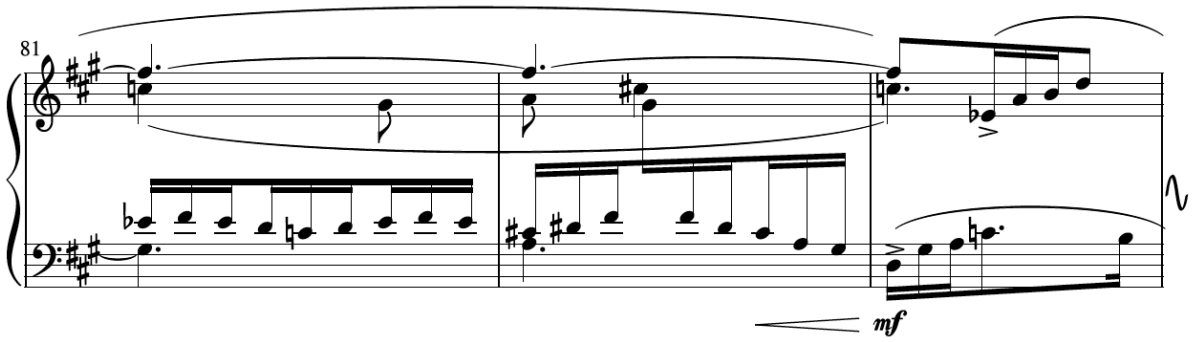


Figure 4–44: Hofmeyr, Piano Sonata, movement I, bb. 75-83

The first combined statement of themes (Figure 4–44) starts with a short quotation of *X* (bb. 75-78[2]) in B minor, transposed a semitone down from the C-minor opening in the introduction. **I** of B minor is stated in b. 75, and is followed by two quartal complexes: QB[iii] in b. 76 and QC[vii] in b. 77. The former is used as the diatonic predominant $\mathbf{II^{11/-3}}$ and the latter as a chromatic dominant function, $\mathbf{VII^{11/-9/-3/+\flat1}}$. QC[vii] resolves in a half-diminished equivalent perfect cadence to an embellished B-minor sonority (or QA[iii]) with the return of the overlapping A_1 material in b. 78.

The two bars of A_1 in this combined statement (bb. 78-79) are an exact transposition a tritone upwards of the opening two bars of the first statement (bb. 9-10). This time, however, QB[iii] (or QB[2]) in b. 79 which is equivalent to $\mathbf{II^{11/-3}}$ of B minor, progresses to an octatonically enhanced $\mathbf{V^9}$ chord on G# in b. 80. QB in this instance also resembles QB[#iv] in G# minor, or an extended half-diminished sonority on **iv** of G# minor that is used in a half-diminished equivalent perfect cadence. The chord with a G# root to which it resolves in b. 80, however, resembles **V** of C# minor, which makes QB[2] in b. 79 a secondary dominant complex.[181] This complex thus acts as an enharmonic pivot chord which is diatonic in B minor and chromatic in C# minor.

The chord in bb. 80-81 is $\mathbf{V^{9/+\flat5}}$ of C# minor and is based on a six-note mc (1+3+2) compound that corresponds to the *Petrushka* chord. Interestingly, Hofmeyr uses the same melodic material of *B* that was earlier placed in a hexatonic section (cf. bb. 50-53) in a different modular context at this point. The octatonic **V** in b. 81 is followed by QC[vi] in b. 82, or $\mathbf{II^{11/-9}}$ of C# minor, which is also the central tonality established earlier in the phrase. It is to be expected that $\mathbf{II^{11/-9}}$ on D# in b. 82 would resolve to the **V** of C# minor in b. 83[1]. Instead of progressing to a chord on G#, however, QC[vi] resolves initially to the alternative or replacement dominant that lies a tritone away. The chord of resolution

[181] In C# minor, QB[2] can be viewed as the secondary $\mathbf{VII^{+\#5/\#3/+\flat1}}$ of **V** (major).

(b. 83) is an enhanced octatonic **V$^{+6/+\flat5}$** with a minor ninth on D, so that the progression is again similar to the condensed *Tristan* progression. However, a full octatonic system is employed in the next three bars, which converts this chord to an enhanced **V** of C# minor. In conclusion, the statement starts off in B minor, but then modulates to C# minor through the enharmonic reinterpretation of QB as a pivot chord.

Third combined statement of themes: *A*$_1$ and *B* (bb. 111-118)

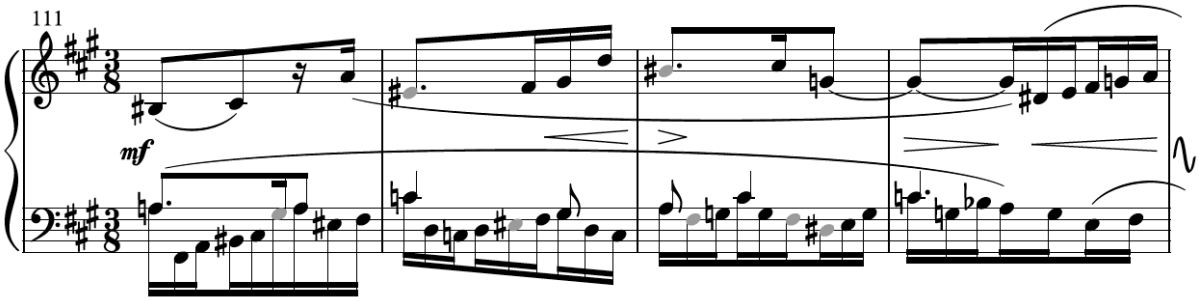


Figure 4–45: Hofmeyr, Piano Sonata, movement I, bb. 111-114

The third combined statement of themes *A*$_1$ and *B* opens in b. 111 with QA[iii] as an F#-minor **I** triad with semitone embellishments (Figure 4–45). The French chord of F# minor is played in b. 112, which would suggest a movement to the key's dominant in the following bar. However, the same French chord can also function as **VII$^{7/\#3}$** in A major, and in b. 113 it resolves to **V^7** on A, which is embellished with upwards-resolving non-chord notes (B#, D# and F#) resulting in a seven-note octatonic subset. The subset is transposed three semitones up within the same octatonic collection in b. 114 to create an enhanced **V^7** on C♮.

This progression in bb. 113-114 from a **V^7** to another **V^7** within the same octatonic system (E-F#-G♮-A-B♭-C♮-C#-D#) is similar to that discussed in relation to b. 5. The melodic material of *B* in bb. 111-113^2 also fits into the F# double-harmonic-minor system, as used in *A*$_1$ and discussed earlier in relation to bb. 9-10. Moreover, the melodic material of *A*$_1$ in bb. 113-114 fits into the octatonic system, as mentioned earlier in relation to the melodic material of *B*, and also seen in bb. 115-117^1.

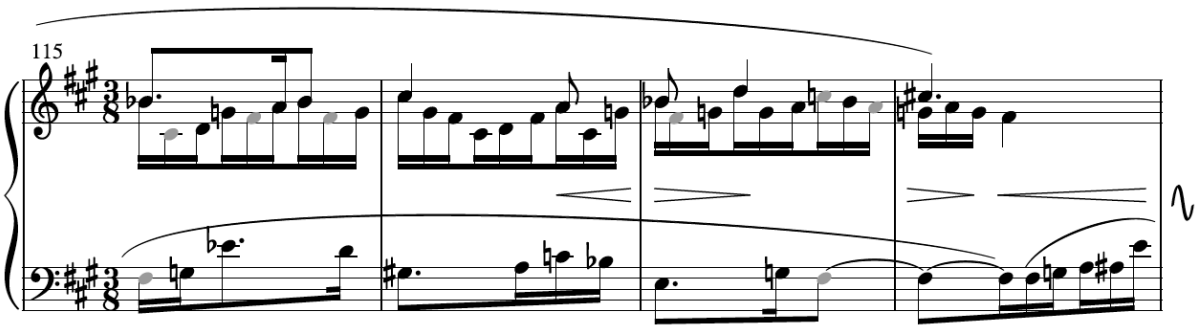


Figure 4–46: Hofmeyr, Piano Sonata, movement I, bb. 115-118

In the second half of the third combined statement of themes, an octatonic anacrusis in the right hand of b. $114^{2\text{-}3}$ leads to a chain of quartal complexes in D minor in bb. 115-117 (Figure 4–46). An embellished QB[vi] in b. 115 is followed by QB[v] in b. $116^{1\text{-}2}$, before progressing to an embellished QC[vi] in b. 117 through the octatonic $\mathbf{V^{9/+\flat 3}}$ in b. 116^{3}. Built in thirds in D minor, QB[vi] represents an enhanced Neapolitan chord, QB[v] a $\mathbf{V^{11/-3}}$ of **V**, and QC[vi] a $\mathbf{II^{11/-9}}$. The use of QB[v] here represents a rare instance in this work of an enhanced half-diminished sonority functioning diatonically as a leading-tone chord. A complete $\mathbf{V^{9}}$ of B minor follows in b. 118, embellished by Gx[A♮]. This progression is again relatable to *Il Penseroso* seeing that in B minor the tertian equivalent of QC[vii] in b. 117 is a half diminished on **iv** that moves to a chord a whole-step higher in b. 118. As expected, this $\mathbf{V^{9}}$ resolves to a **I** sonority of B minor in b. 119.

The third combined statement of A_1 and *B* starts off in b. 111 in F# minor, but this tonal centrality soon gives away to successive **V** sonorities from the same octatonic system in bb. 113-114. While the second half of this statement starts off chromatically with a chain of quartal complexes forming embellished chords in D minor, it ends in B minor, which also prepares the fourth combined statement (bb. 118^{2}-126).

Overlapping statements of *B* (bb. 130-138)

Mention was made earlier of the sole use of the hexatonic system in the overlapping statements of *B* in bb. 131-138 (Figure 4–47). Both the accompanimental and melodic materials in this section are taken (without any deviation) from the same hexatonic system (B-C♮-D#-E-Fx-G#), which may be

considered a developmental extension of mc (1+3) presented in the theme.[182] The hexatonic pitch collection is divided into two augmented triads a semitone apart that are alternated and juxtaposed in the chordal and arpeggiated figures of this section. It is notable again how Hofmeyr applies the same melodic material that was used in an octatonic setting earlier within a hexatonic context here. Since the hexatonic scale is a modular cycle without a specific tonic, there is no tonal centre to the overlapping statements of *B*, although the entire passage can be construed as an embellished **III** in C minor in preparation for the return of X_1 in the same key at the start of the recapitulation from b. 139.

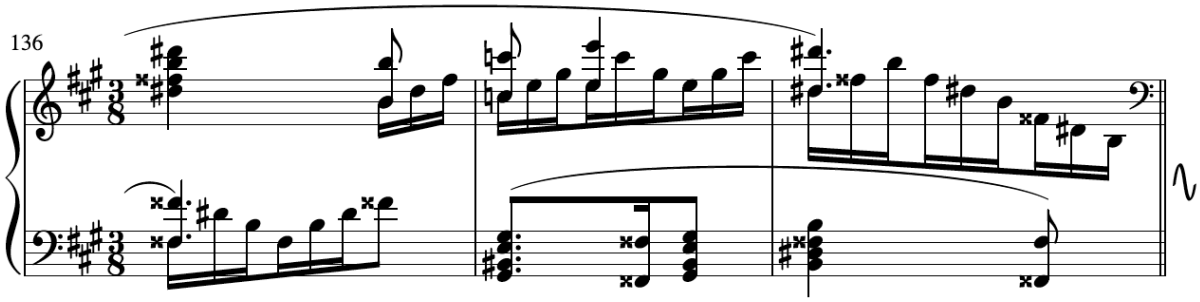


Figure 4–47: Hofmeyr, Piano Sonata, movement I, bb. 136-138

Recapitulation (bb. 158-210[1])

In the section on structural relations, the general transpositions of sections were discussed in detail. It can be highlighted again, that in accordance with conventional first-movement design, both *X* and *A* return on their original pitch levels in the recapitulation, while *B* is transposed to the same tonic as *X*. The overall relation between the tonal centres of subsections in the movement is, however, not as straightforward. While the movement starts off in C minor with *X*, a complex harmonic succession follows that is primarily determined by the chromatically descending bass line. In the exposition, the first statement of *A*, while hinting at C minor also suggests F minor and F double-harmonic minor, thus resulting in an ambiguous tonal interplay. The A-major first statement of *B* in the exposition is transposed to C major in the recapitulation, thus sharing a tonic with *X* and in some regards with *A*. It is, however, only in the coda, as discussed below, that the tonal return characteristic of conventional first-movement design is finally completed.

[182] The melodic material in bb. 50-53 comprises B#-C#-E-F♮, which can be extended through further additions of mc (1+3) to the complete hexatonic scale as used in this section.

Coda (bb. 210^2-256)

The coda starts off in b. 210^2 with an altered statement of A_1 on the original pitch level that was used from b. 9 in the exposition. Following a fugal exploration of this subject in which various motivic fragments of A_1 are interlocked, transposed and metrically displaced, quotations of *X* and *B* conclude the movement (Figure 4–48).

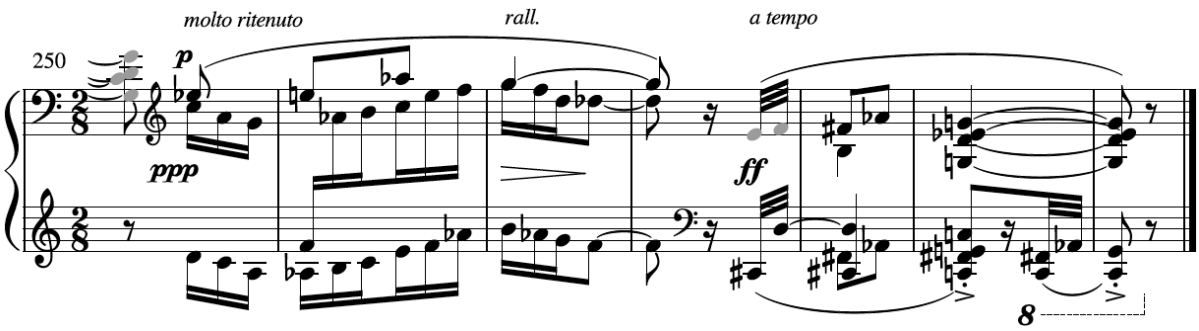


Figure 4–48: Hofmeyr, Piano Sonata, movement I, bb. 250-256

The final statement of *B* starts in b. 250^2 with QC[3] as an upbeat to QA[8], or as an enhanced F-minor chord in b. 251. The short quotation of *B* ends on an mc (1+3+2) compound, or the *Petrushka* **V** of C minor[183] in bb. 252-253^1. The same chord also resembles an enhanced French sonority in F minor with an added D and A♭. This suggestion of both F minor and C minor at the end of the movement is appropriate when taking into consideration the interplay between F minor and C minor at the start of the exposition in the first statement of A_1 (bb. 9-12). The return of *X* at the end of the movement starts off with a statement of QC[ii] in bb. 253^2-254 before progressing to an enhanced **I** of C minor in bb. 255-256^1. Built in thirds, QC[ii] is a half-diminished quartad with added eleventh on **vi** of C minor, providing another example of the half-diminished equivalent perfect cadence.

The enhanced **I** that concludes the movement contains an added second (cf. the $\mathbf{I^{+2}}$ and $\mathbf{V^{+2}}$ harmonies used in the theme of the second movement) and initially (b. 255) makes use of an added F# too. The presence of D and F# in the final **I** compounds recalls the double-harmonic minor in A_1, (cf. bb. 9-10). The final enhanced tonic sonority also resembles a combination of the incomplete versions of all three principal quartal complexes constructed on the same scale degree: the chord in b. 255 is a combination of QA^{10}(iii) and QB(iii), while the one in b. 256 is equivalent to either $QB(iii)^{-4}$

[183] The *Petrushka* **V** is equivalent to $\mathbf{V^{9/+\flat5}}$ of C minor and is closely related to the French quintad mentioned earlier.

or QC(iii)$^{-4}$. Considering the C minor tonal context, however, the more fitting label is QB(iii)$^{-4}$, since the missing note can be assumed to be A♭ and not A♮. This cadential ending is a clear example of Hofmeyr's use of quartal complexes within a functional structure, as also discussed in a number of earlier instances in relation to the half-diminished equivalent perfect cadence. Following the transposition of *B* to C major in the recapitulation, the final reference to F minor and then C minor at the end of the coda brings the tonal development to a close in true first-movement fashion.

4.4.3 Movement II: *Tema con variazioni*

The slow middle movement is titled *Tema con variazioni* and at seven minutes is the longest of the three. It is clearly divisible into six sections that comprise a theme with five variations, of which variations 2 and 3 arguably represent the middle section in a ternary design and variation 5 a coda. Three principal thematic ideas (*C*, *D* and *E*) are utilised in the movement, but with each subsection defined by its own character, tempo and performance direction. The movement is predominantly in E♭ minor, but with tonal variations seen through suggestions of the major, Aeolian and Phrygian modes. A regular $\frac{4}{4}$ metre is used for the theme and variations 1 to 4, while $\frac{2}{2}$, $\frac{3}{2}$ and $\frac{1}{2}$ time signatures are applied in the final variation. More details on the structural, thematic and tonal characteristics of the respective subsections follow in the main discussion.

4.4.3.1 Structure and thematic relations

Since the second movement has a straightforward theme-and-variations form, influences from other works in a sonata design with solemn slow movements in theme-and-variation forms such as Beethoven's final Piano Sonata, Op.111 (1822) and Schubert's "Wanderer" *Fantasie*, D.960 (1822), can be argued.[184] Six subsections with varying characters, tempos and compositional contents are stated consecutively in the movement. The respective subsections are clearly demarcated, since each bears its own performance direction and tempo indication, and terminates in a double barline. While the theme and each of the first four variations are sixteen bars in length, the final variation is extended to 21 bars.

[184] Both the Beethoven and Schubert works are also centred on C.

The first section contains the principal theme of sixteen bars (*C*), which is developed and transformed (to varying degrees) in variations 1 to 4, while a second melody (*D*) is added as a countersubject to *C* in variations 1 and 4. The theme and variations 1 to 4 are all based on the same fundamental harmonic succession, albeit altered through chromaticism and the use of alternative sonorities. Variation 5 is not directly based on either *C* or *D*, but has its own melodic and thematic content, which has been labelled *E*. This variation stands out from earlier subsections in its application of a different metre, tonality and melody, and functions as a type of coda to the movement. While its tonal character contrasts with that of earlier variations, it still has remnants of the harmonic succession applied in *C*.

The movement is characterised by a clear emphasis on melodic material, with a homophonic texture apparent in the theme, and variations 2, 3 and 5, while variations 1 and 4 are more contrapuntal. The rhythmic content of the melodies of *C*, *D* and *E* comprises simple note values such as crotchets, quavers and semibreves. The accompanimental figures of the theme, and variations 1, 2 and 4 are also made up of simple values, but with the addition of triplets and polyrhythms in the latter two. The accompanimental figures in variations 3 and 5 comprise shorter note values in accelerating tuplets and a regular stream of demisemiquavers respectively.

The six subsections of the movement along with their respective performance directions, tempos, metres and tonal centres are listed in Figure 4–49. In addition to the six-part division, a more general ternary design is also apparent, since the lively middle variations (2 and 3) are flanked by slow-paced and meditative subsections on either side, as is evident from Hofmeyr's use of performance directions such as *Solenne* and *Sognante*.

Movement 2: *Tema con variazioni*						
bb. 1-102						
Subsection	**Length**	**Performance direction**	**Tempo**	**Metre**	**Content**	**Tonal/modal centre(s)**
Theme	bb. 1-16	*Solenne*	c. 42-46 crotchets	$\frac{4}{4}$	*C*	E ♭ minor
Variation 1	bb. 17-32	*Scorrevole, quasi improvvisato (con molto rubato)*	c. 56-66 crotchets	$\frac{4}{4}$	*C* & *D*	E ♭ Aeolian
Variation 2	bb. 33-48	*Più agitato*	c. 80-88 crotchets	$\frac{4}{4}$	*C*	E ♭ minor
Variation 3	bb. 49-64	*Maestoso*	c. 50-54 crotchets	$\frac{4}{4}$	*C*	E ♭ minor
Variation 4	bb. 65-80	*Scorrevole*	c. 60-66 crotchets	$\frac{4}{4}$	*C* & *D*	E ♭ minor / E ♭ Aeolian
Variation 5 (coda)	bb. 81-102	*Sognante*	c. 60-66 crotchets	$\frac{1}{2}, \frac{2}{2}$ & $\frac{3}{2}$	*E* (& *C*)	Ambiguous: E ♭ minor / E ♭ Aeolian / E ♭ Phrygian / E ♭ major

Figure 4–49: Hofmeyr, Piano Sonata, movement II – overall structural design

Theme (bb. 1-16)

The slow, dark and brooding theme (*C*), fittingly marked *Solenne*, is coloured purple in the extract below.

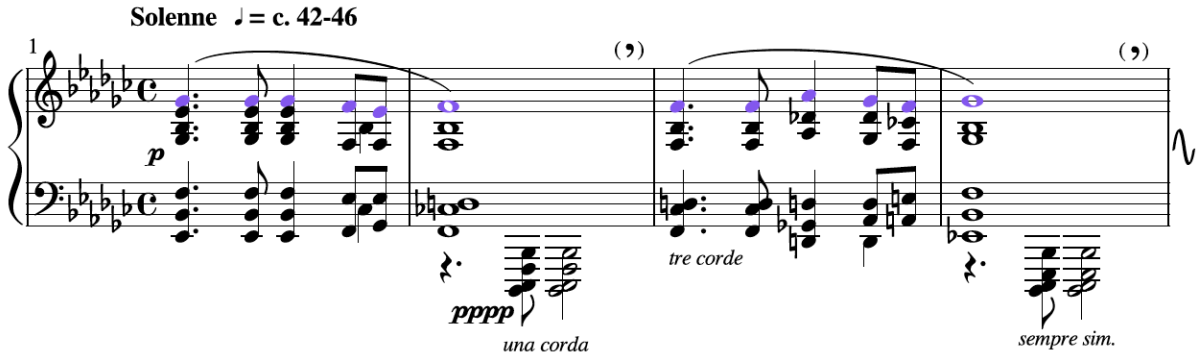


Figure 4–50: Hofmeyr, Piano Sonata, movement II, bb. 1-4

Both the melodic material of *C* and its underlying harmonic succession return (sometimes with significant alteration) in all variations except the final one. In the theme, *C* is characterised by a simple melodic line that consists almost entirely of intervals of seconds and thirds, with the only exceptions being the perfect fourth in b. $10^{1\text{-}2}$ and the diminished fourth in b. 15^{4}. The rhythmic content of *C* is also straightforward and consists almost exclusively of (♩. 𝅘𝅥𝅯) and (♩ 𝅘𝅥𝅯𝅘𝅥𝅯) cells, with longer note values such as minims and semibreves used only at the end of phrases in cadential rest points. The theme can be subdivided into four four-bar phrases that are clearly demarcated by cadential endings, with the first phrase further subdivided into half-phrases. The similarities between the head-motives, rhythmic structure and harmonic content of phrases 1 and 3, and between those of phrases 2 and 4 suggest a broad aba_1b_1 substructure. While phrases 1 and 3 are based on relatively simple harmonic successions in E♭ minor, phrases 2 and 4 are more complicated owing to the use of chromaticism and transient modulations. The texture of the theme is homophonic with the melody stated in the soprano line and a chordal accompaniment in the lower voices. The thick chordal content that is used, which often comprises seven-note sonorities, along with the slow tempo and minor tonality contribute to the sombre character of the section.

Variation 1 (bb. 17-32)

In contrast to the dark and slow-paced opening theme, the *Scorrevole, quasi improvvisato* variation 1 is light and delicate with a free-flowing improvisational character in a slightly faster tempo:

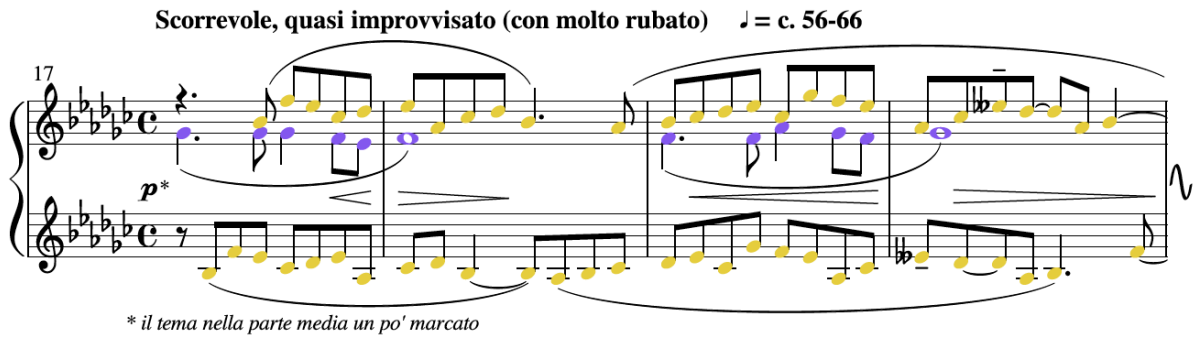


Figure 4–51: Hofmeyr, Piano Sonata, movement II, bb. 17-20

The melodic material of *C* is stated without variation in the middle voice, while the general harmonic succession and length of *C* also return. The original thick chordal writing and octave doubling of the theme are, however, replaced with a lighter, albeit more complex three-voiced contrapuntal texture with a faster harmonic rhythm resulting from the often pandiatonic interaction of different voices. The melody in the middle voice is flanked by new material in the form of a counterpoint in the bass line, and a repeat of this counterpoint an octave higher and a beat later in the soprano. This counterpoint (*D*) has a lyrical character and a simple rhythmic construction that comprises predominantly quavers and crotchets creating a continuous flow of quavers between the two voices. *D* also returns later in the movement and is coloured yellow in subsequent figures.

The use of the subtonic instead of the leading tone in *D* gives the variation an Aeolian inflection. While the theme cadenced onto a **V** sonority three times (bb. 2, 8 and 12), this variation replaces all these progressions with decorated resolutions to the minor **V**. The phrase structure of variation 1 is also less rigid than that of the theme with phrases now flowing into one another. Cadential end points, while still present, are thus less pronounced than those of the theme.

Variation 2 (bb. 33-48)

The light fluidity of the first variation gives way to sterner material at a faster tempo in the *Più agitato* second variation:

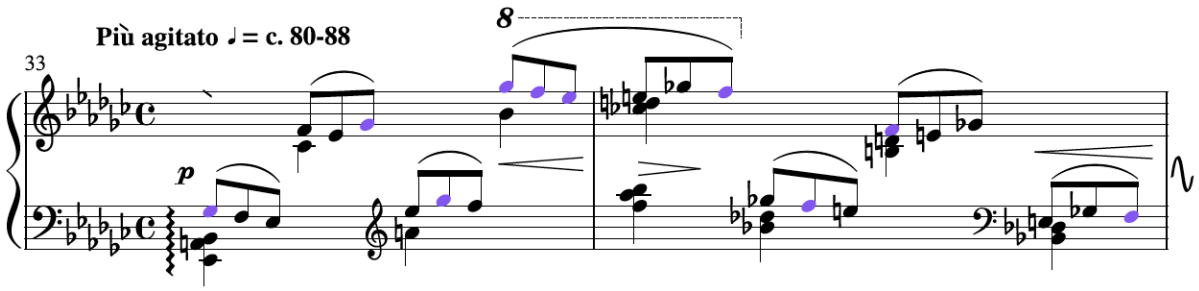


Figure 4–52: Hofmeyr, Piano Sonata, movement II, bb. 33-34

While variation 2 has the fastest tempo indication of all subsections in the movement, its note values remain relatively long in comparison to subsequent variations. A homophonic texture and a continuous rhythmic drive are present in which repeated triplet figures are stated above chordal material on every beat. Ascending and then descending contours that extend over two bars are placed consecutively, resulting in a continuous drive in which phrases are intertwined. The melodic material of *C* is transformed into a continuous triplet figuration in the variation, mostly generated from the opening shapes of the first two phrases (a three-note scale, and a V-shaped third plus second), which together with an auxiliary-note figure dominate all of the content. Changes in the rhythmic profile of the melodic material within the triplet motives are apparent in addition to the octave displacement of notes following the contouring statements of triplet figures between the hands.

An interesting motivic transformation of melodic material is used by Hofmeyr in which the last two quavers of a triplet becomes the first two of the following triplet, as illustrated in Figure 4–53. Embellishments of the melody through the addition of non-chord notes, and in particular diatonic and chromatic figures consisting of a third and a second moving in opposite direction thus result. These embellishing notes, even though they make out part of the melodic line, have been left black in Figure 4–52.

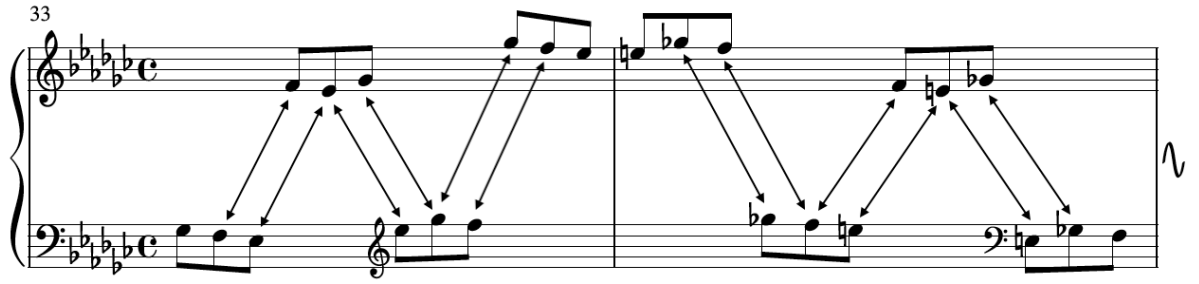


Figure 4–53: Reduction of Hofmeyr, Piano Sonata, movement II, bb. 33-34 – relations between consecutive triplets

In addition to the transformation of the melodic material of *C*, the thick accompanimental chords of the theme are now replaced with leaner chords that are stated on the beat in either hand. Variation 2 also comprises the sixteen-bar length and E♭-minor tonality of the original theme, albeit with some adaptations of the harmonic content and a more rapid harmonic rhythm.

Variation 3 (bb. 49-64)

The *Maestoso* third variation is the most dramatic and suspenseful of all the variations. While the tempo is slowed down from variation 2, the use of close-packed pitch material and markedly short note durations result in a more dynamic and full-bodied character:

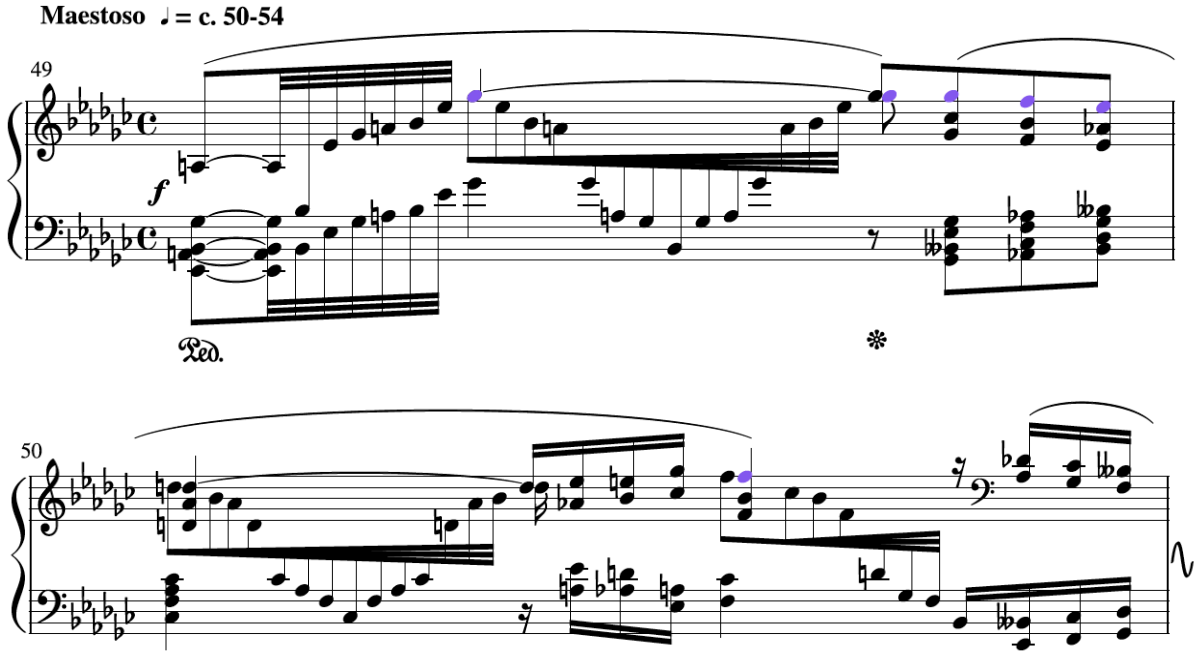


Figure 4–54: Hofmeyr, Piano Sonata, movement II, bb. 49-50

Arpeggiated tuplets that are alternated with four and five-part chordal writing in contrary motion between the hands make up the thematic material of variation 3. The short rhythmic values in the accelerating, arpeggiated tuplets comprise various divisions of the beat of which fourteen-note groupings are the most frequent, while the chordal writing alternates sustained values with rapid changes in quavers or semiquavers. The contouring arpeggios that descend and then ascend are played across both hands where the melody has long note values (on the first two beats of each bar in particular), as seen for example in bb. 49^{2} and 50^{1}.

The homophonic texture contains fragments of the melodic material of *C* in the soprano, albeit transformed in both rhythmic and pitch content through embellishment and the addition of notes not present earlier.[185] The transformation of the melody of *C* in variation 3 is more extensive than that in variation 2 with further evolution of the original figures consisting of a third and a second moving in opposite direction, as apparent in b. $50^{2\text{-}3}$. Some of the original melodic material has been left out completely in variation 3, while new content has also been added. The E♭-minor tonality and the 16-bar length of earlier subsections are retained, with cadences and phrase endings emerging more clearly than in the previous two variations. Two variations that are closely related to each other and very similar in character flank variations 2 and 3, which thus acquire the semblance of a middle section in a ternary framework.

Variation 4 (bb. 65-80)

In variation 4 (Figure 4–55), both the *Scorrevole* performance direction, tempo and lighter character of variation 1 return:

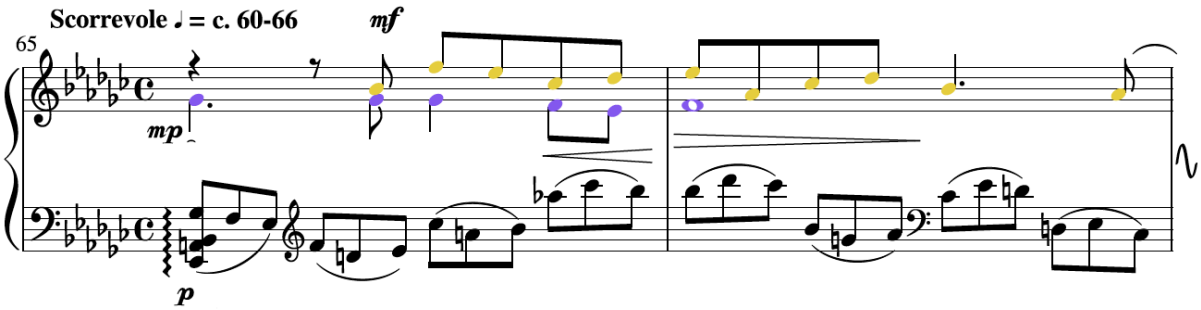


Figure 4–55: Hofmeyr, Piano Sonata, movement II, bb. 65-66

This variation conflates, almost in the manner of a quodlibet, the previously heard thematic material from the theme as well as the first two variations. The right-hand part is in fact a complete repeat of the right-hand part of variation 1. It thus also constitutes the original melodic material of *C* in unchanged format in the middle voice as well as the counterpoint (*D*), which was introduced in variation 1, in the soprano. The 16-bar length of the original theme and variation 1 also remain constant, while the use of the subtonic in *D* again suggests the Aeolian mode.

[185] The original melody notes of *C* have been coloured purple in Figure 4–54, while new embellishments have been left black.

Only the material in the left hand is changed with the application of a new melody that consists of a continuous stream of triplet quavers in place of the chordal accompaniment of the original theme and the statement of *D* in the bass line of variation 1. The continuous triplet quaver line, which contains multiple figures consisting of a third and a second moving in opposite direction, is derived from variation 2 where the figures were used in contours between the hands, albeit with different pitch contents. The rolled chords on some first beats derive from the same variation. A contrapuntal texture results from the combination of the melodic material of *C* and *D* in the right hand against the new melody based on variation 2 in the left. While two-voice counterpoint is obvious in the right-hand part, the accompanimental line in the left hand suggests homophonic textural elements too. As with variation 1, the use of continuous lines in the bass and soprano parts somewhat conceals the cadential end points clearly demarcated in the opening theme.

Variation 5 (bb. 81-102)

The final variation is marked *Sognante* and has a luminous, ethereal character in contrast to the dark and brooding opening theme:

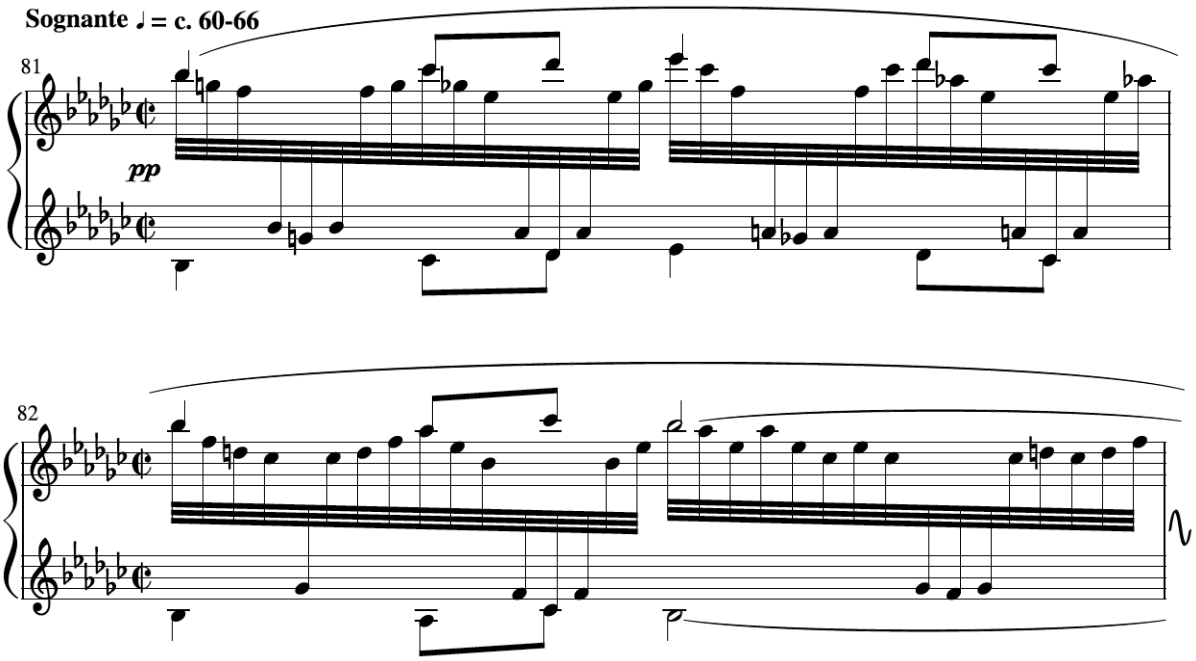


Figure 4–56: Hofmeyr, Piano Sonata, movement II, bb. 81-82

While an overall tonality of E♭ minor with Aeolian aspects prevails, the pitch contents of **I** sonorities make use of *tierce de Picardie* and thus suggest the parallel major. Variation 5 is the most remote

from the opening theme and the earlier variations with regard to its thematic and pitch contents. The pitch material of variation 5 is not a direct transformation of *C* as seen in earlier variations, even though some of the tonal and harmonic properties of the theme and earlier variations are present. A new melody (*E*) is stated a double octave apart in the soprano and bass, while an arpeggiated accompanimental line appears in the middle voice. The melody of *E* centres around **v** of E♭ minor (B♭), which lends it a Phrygian quality, and comprises again largely stepwise motion and figures consisting of a third and a second moving in opposite direction. The melodic material of variation 5 is comparable to *C* in its use of stepwise motion and a straightforward rhythmic profile that comprises predominantly quavers, crotchets and minims. Some melodic features of *D* are also recalled, including the rhythmic reliance on crotchets and flowing quavers, the relation between bb. 66 and 84 (see Figure 4–55 and Figure 4–57), and the tendency to resolve modally around B♭.

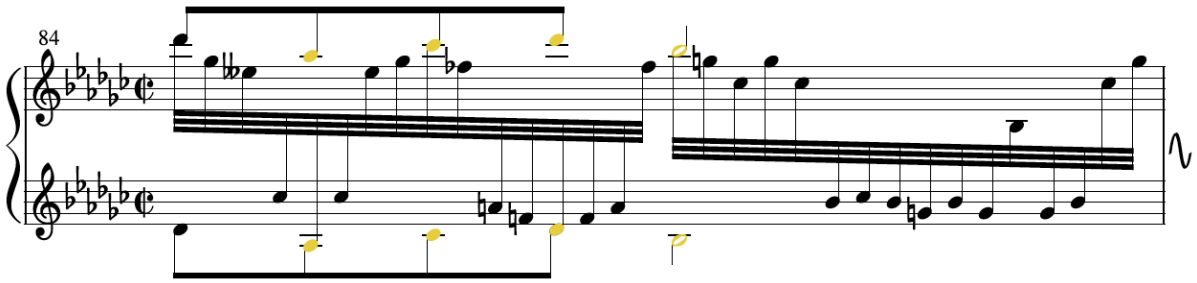


Figure 4–57: Hofmeyr, Piano Sonata, movement II, b. 84

In contrast to variation 3, the arpeggiated accompanimental line constitutes a continuous, steady rhythmic profile of demisemiquavers that is shared between the hands. While retaining the tempo of variation 4, variation 5 incorporates significantly faster movement in the middle voice. For the first time in the movement, the content departs from the 16-bar length and melodic material of *C*.

4.4.3.2 Tonal relations

The second movement has a much more clearly defined and stable tonal/modal centre than any of the sections in the first movement. It is only in the final variation, that the tonality is somewhat obscured through the use of varying melodic and harmonic material. While quartal complexes, chromatic successions, and enhanced and extended half-diminished sonorities are still utilised, there is a stronger dependence on the **I** and **V** sonorities of E♭ minor. Mention must also be made of the rather traditional use of perfect and imperfect cadences in the movement, since the first movement

seldom had such cadential closes. In the following discussion, focus is placed on the harmonic material of the main theme, and how it is transformed in other variations, with examples drawn from variations 1 and 5.

Theme (bb. 1-16)

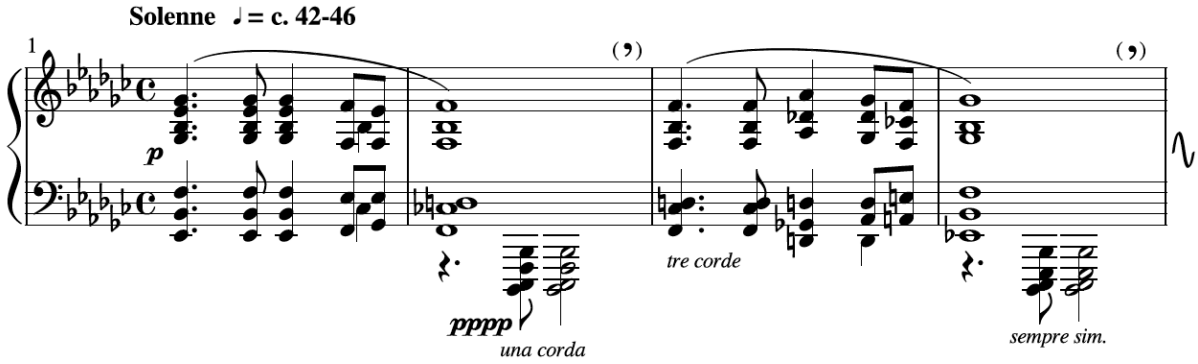


Figure 4–58: Hofmeyr, Piano Sonata, movement II, bb. 1-4

An enhanced **I** of E♭ minor is stated at the outset and returns throughout the theme on a number of occasions.[186] Hofmeyr again refrains from using a conventional triad and instead opts for an E♭-minor chord with an added second, or $\mathbf{I^{+2}}$ as seen in b. $1^{1\text{-}3}$ (Figure 4–58). A quartal complex, QB[iii] follows in b. 1^{4}, which is equivalent to $\mathbf{II^{11/\text{-}3}}$ in E♭ minor. In this instance, QB is used as a diatonic pre-dominant sonority that resolves in an imperfect cadence to the enhanced **V** of E♭ minor in b. 2. As with **I**, Hofmeyr enhances **V** of E♭ minor with the addition of a second, producing an equivalent to the gapped quartal compound QA[vii]$^{-4}$. The same chord occurs in b. $3^{1\text{-}2}$, before progressing to two successive quartal complexes, QC[vii]^{10} in b. 3^{3} and QC[ii] on the second quaver of b. 3^{4}. Built in thirds, the latter resembles a half-diminished quartad with added eleventh on **vi** of E♭ minor, and thus acts as a dominant compound in a half-diminished equivalent perfect cadence. It is also possible to view the chord in b. 3^{3} as a decoration of the dominant compound reached in b. 3^{4} with D♭ resolving to C♭, G♭ to F♮, and A♭ to A♮, or even the entire bar as an embellished $\mathbf{V^{9}}$ in E♭ minor.

[186] Le Roux (2014, 162) mentions Hofmeyr's general use of added seconds and sixths to enhance minor triads in his discussion on Hofmeyr's sonatas for flute, clarinet and cello, and provides the opening phrase of this movement as an example.

In b. 4 QC[ii] resolves[187] to an enhanced **I** harmony in what can be considered an altered perfect cadence in E♭ minor. This time, however, **I** is further elaborated through the addition of a C♭ in the bass, resulting in the quartal complex QB[iii] clearly being utilised as a tonic function (**I$^{+6/+2}$**). It is then also possible to view the frequently applied enhanced **I^{+2}** sonorities without a C♭, as used for example at the outset (bb. 1$^{1-3}$), as gapped versions of the same quartal compound, thus QB[iii]$^{-4}$.

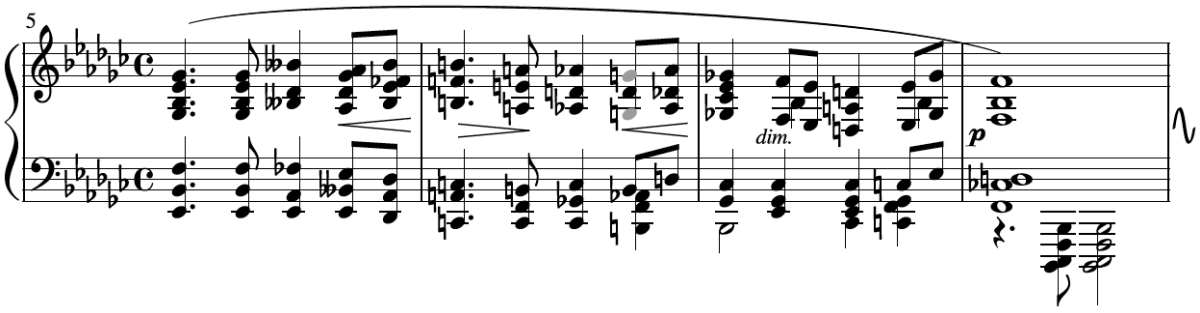


Figure 4–59: Hofmeyr, Piano Sonata, movement II, bb. 5-8

The second phrase (bb. 5-8), as illustrated in Figure 4–59, starts and ends with the same **I** and **V** sonorities discussed in relation to bb. 1-2. This time, however, an extended chromatic succession that utilises a number of quartal complexes elongates the phrase before it closes in an imperfect cadence in b. 8. The melodic line in the soprano of bb. 5-8 is octatonic, except for the G♮ in b. 6^{4} which resembles a lower neighbouring note to the A♭ pitches on either side. The **I^{+2}** sonority in b. 5$^{1-2}$ is followed by QB[4] in b. 5^{3}, QC[9] on the first quaver of b. 5^{4}, and then again QB[4] on the second quaver of b. 5^{4}. The QB[4] and QC[9] compounds stated in b. 5$^{3-4}$ are identical in their content except for the F♭ in the former being replaced by a G♭ in the latter. Seeing that the root of the quartal complex of QC is a perfect fourth above that of QB, it follows that their **II** equivalents would have the same root. In this transposition, the compounds in b. 5$^{3-4}$ also share a four-note subset, and can be combined to form a single extended QB complex: F♭-B♭♭-E♭-A♭-D♭-G♭ or Q[4]$^{\#16/\#13/\#10/\#7}$. Hofmeyr's utilisation of such coherences between half-diminished compounds and quartal complexes was also mentioned in appendix E, and in relation to bb. 13-14^{2}, 50 and 54-56 of the first movement.

Another QB, this time on [0] follows in b. 6$^{1-2}$, before progressing to the French chord of C minor in b. 6^{3}. This pre-dominant augmented sixth sonority resolves in b. 6^{4} to a compound that sounds like

[187] In a rather irregular resolution, the E♮ (really an F♭ in the **V** sonority) does not resolve to a chord note in b. 4, but moves in parallel minor ninths with the melody to an F, which is the added second of the enhanced **I$^{+6/+2}$** sonority.

an octatonically enhanced **VII$^{7/+\flat3}$** in C minor, but which can be reinterpreted enharmonically as **VII$^{7/+\flat1}$** in E♭ minor. Considering the G♮ in this chord as a chordal note, the compounds on the two quavers of b. 6^4 can also be heard as **V^{9}** chords a tritone apart (in C minor and G♭ minor respectively), together forming the *Petrushka* compound. In b. 7^3, another chord is featured that sounds like **V$^{7/+\flat3}$** on C♭. The sonority can also be built in fourth intervals as B♮[C♭]-E♭-A♮-D♮-G♭, which yields an interesting complex not discussed in detail here: Q[3]$^{13/\#7/\#4}$ of set class (01469). This compound is also the enharmonic equivalent of both Q[11]$^{\flat13/\flat4}$ and Q[6]$^{13/\flat7}$, or the German chord of E♭ minor with an added D♮. The chord in b. 7^3 is flanked by two quartal complexes: QB[iii] in b. $7^{1\text{-}2}$, and QC[iii] in b. 7^4, which resolves to the enhanced **V** of E♭ minor in b. 8. Built in thirds, QC[iii] in b. 7^4 is a half-diminished quartad on C♮ with an added eleventh, which then progresses to the enhanced **V** of E♭ minor in b. 8. The extended half-diminished quartad on C♮ is also the secondary **II** of **V** in E♭ minor.

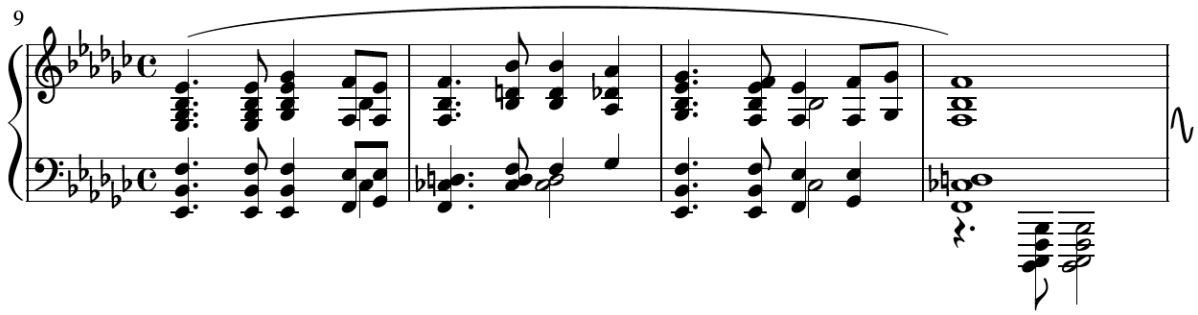


Figure 4–60: Hofmeyr, Piano Sonata, movement II, bb. 9-12

The third phrase (bb. 9-12), illustrated in Figure 4–60, is an elongated development of the first (bb. 1-2) and contains much of the same melodic, harmonic and cadential material. The original enhanced **I** and **V** sonorities are found again, with statements of the former in bb. $9^{1\text{-}3}$ and $11^{1\text{-}2}$, and the latter in bb. $10^{1\text{-}3}$ and 12. QB[iii], or **II$^{11/\text{-}3}$** in E♭ minor (as originally stated in b. 1^4) returns in bb. 9^4 and $11^{3\text{-}4}$. In both cases, this sonority acts as a pre-dominant and resolves in an imperfect cadence to the enhanced **V^{+2}** of E♭ minor in bb. $10^{1\text{-}3}$ and 12. QC[vii] as originally played in b. 3^3 also returns, as apparent in b. 10^4 where it is stated with the C♮ that was originally excluded now present. This time, however, the chord resolves straight to **I** of E♭ minor in the following bar in a half-diminished equivalent perfect cadence. Built in thirds, QC[vii] is a half-diminished quartad with an added eleventh on A♭, which is **iv** of E♭ minor.

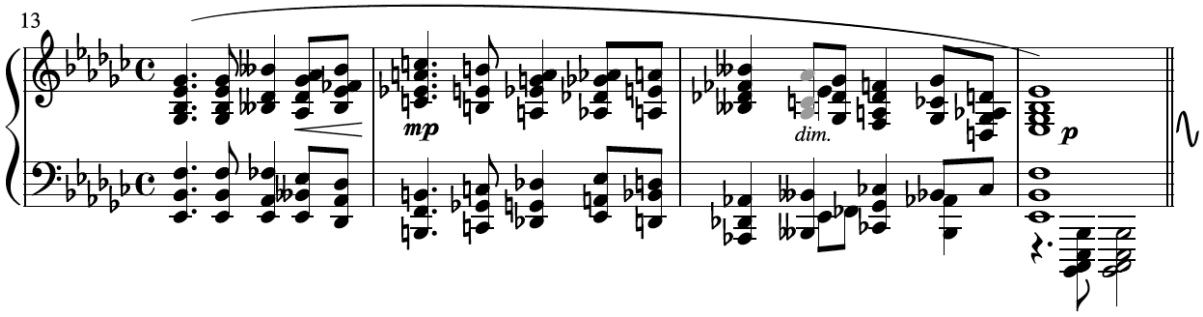


Figure 4–61: Hofmeyr, Piano Sonata, movement II, bb. 13-16

The final phrase of the theme (bb. 13-16), illustrated in Figure 4–61, is similar to the second phrase and starts off with a repeat of b. 5 as b. 13. This time, however, QB[4] on the second quaver of b. 13^4 resolves to an enhanced **V** in B♭ major in the following bar. Built in thirds, QB in b. 13^4 is an extended half-diminished quartad on E♭. The resolution from a half-diminished sonority to a chord a whole tone higher can again be related to the *Il Penseroso* example.

In bb. 14-16, as with the second phrase, melodic material from an octatonic system is stated above a chromatic succession that utilises a number of quartal complexes and octatonic sonorities. The harmonic material of b. 14 comprises five different chords, of which the second, fourth and fifth are QC sonorities[188] built on [0], [9] and [11] respectively. The first chord is an octatonic $\mathbf{V^{\flat 9/\flat 5}}$ of F♭ major (C♭-E♭-G♭♭-B♭♭-D♭♭), while the third is the French chord of the relative minor. The phrase continues in D♭ minor with G♮ replaced by G♭ and A♭ on the first quaver of b. 14^4, thus resulting in $\mathbf{II^{11/-9}}$ or the tertian equivalent of QC[vi], and $\mathbf{VI^7}$ in b. 15^1, which can also be analysed as a gapped QB[iii]$^{-7}$. This chord is followed by a decorated[189] half-diminished $\mathbf{II^9}$ within the same tonality in b. 15^2, after which the transient excursion to D♭ minor modulates back to E♭ minor from b. 15^3. The entire phrase, apart from the opening chord and the closing cadence, is also a chromatic exploration of the Neapolitan key area of F♭ major and its relative minor, showing Hofmeyr's highly evolved application of Fauré's modal usage.[190] An unusual variant of the augmented sixth chord is used in b. 15^3. While double-step enhancement of the augmented sixth chord in order to make it

[188] Both QC[0][10] and QC[10][10] are, however, truncated and written without an A♮ and G♮ respectively, which would have been thirds in their respective $\mathbf{II^{11/-9}}$ formats.

[189] The sonority on the first quaver of b. 15^2 can also be considered $\mathbf{V^{+2}}$.

[190] The mode suggested here would be E♭ Locrian, since the F♭-major material of the phrase cadences onto **vii** of the key.

resemble a **V^{9}** appears in late-Romantic harmony (Figure 4–62a), Hofmeyr turns this sonority into one resembling a **V$^{11/9}$** (Figure 4–62b), which can be constructed quartally as Q[1]$^{13/\#10}$.

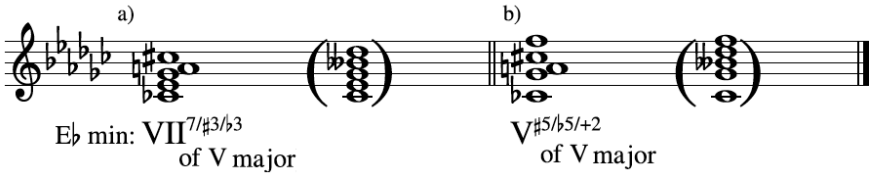


Figure 4–62: Enhanced augmented sixth chords

This augmented sixth compound progresses to **V** of E♭ minor in b. 15^{4}, in this case **V^{13}** with a ninth. This chord was also used at the close of the introduction in the first movement (b. 8^{1}), where it resolved chromatically. The **V^{13}** in b. 15^{4} resolves in an altered perfect cadence to QB[iii] or **I$^{+6/+2}$** in b. 16, as also used at the end of the first phrase in b. 4. The theme, in summary, is tonally relatively stable, as each phrase opens and closes in E♭ minor, with either an enhanced **I** or **V** chord. There are also fewer transitory modulations to foreign keys, apart from the more chromatic explorations in the second and final phrases, and the references to D♭ minor and F♭ major near the end.

Variation 1 (bb. 17-32)

The melodic material, E♭ centrality and harmonic successions used in the theme return (albeit transformed to different extents) in all the variations. Short notes on the development of the harmonic material of *C* are included in the following paragraphs, which focus on the transformation of the opening pitch material in variation 1 and the changes in tonality of variation 5.

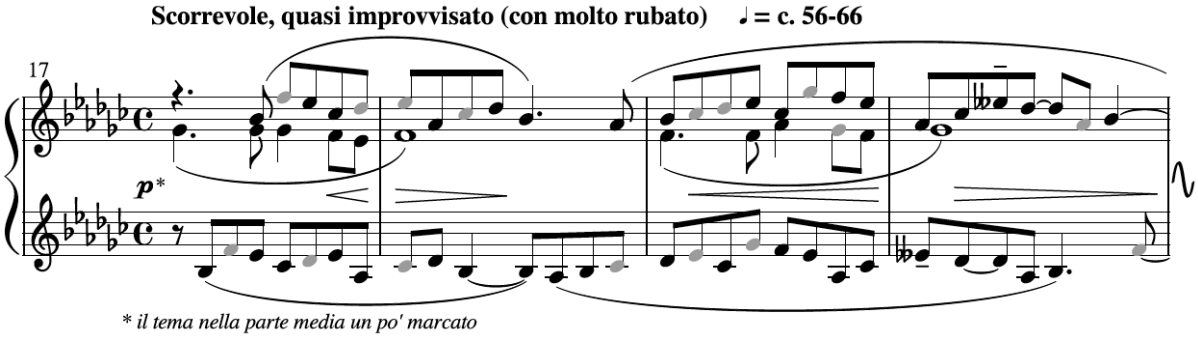


Figure 4–63: Hofmeyr, Piano Sonata, movement II, bb. 17-20

As with the theme, variation 1 opens in b. 17^{1-2} with an E♭-minor chord (Figure 4–63), but now in the Aeolian mode. This time the added second (F) used in the theme resolves to **I** and can be analysed as a non-chord note, while the **VI** triad in b. 17^{3} is new. In b. 1^{4} of the theme, Hofmeyr used QB[iii], or $\mathbf{II^{11/-3}}$ of E♭ minor, which is here replaced by a simple $\mathbf{II^{7}}$. The **V** sonority of E♭ minor originally stated in bb. 2^{1}-3^{2} is replaced in bb. 18^{1}-19^{1} of variation 1 with an embellished Aeolian equivalent. The chord is initially decorated with a prolongation of the preceding $\mathbf{II^{7}}$. Hofmeyr makes use of the subtonic (D♭) instead of the leading note (D♮) and also adds the chordal seventh (A♭) that was originally missing in bb. 2^{1}-3^{2}. All instances of the added second (C♭) initially used in the theme, however, resolve in this case, as was also discussed in relation to the **I** sonority in b. 17^{1-2}. There is some ambiguity here with the resolution to **V** only occurring in b. 19, and since the entire bar with the D♭ as non-chord note also resembles $\mathbf{II^{11/-9}}$ or QC[11]. An embellished $\mathbf{II^{7}}$ of E♭ minor is used in b. 19^{2-4} in place of the quartal complexes originally played in the theme (b. 3^{3-4}). QC[vii] as used in the theme (b. 3^{3}) returns somewhat later in variation 1 (b. 20^{1-2}). In this instance, the composer actually makes use of the E♭♭ notation and not its enharmonic equivalent D♮. The chord is now treated as diatonic entity and cadences onto the relative major in b. 20^{3-4}.

In the previous paragraphs pertaining to variation 1, the return of the theme's opening harmonic succession and E♭-minor tonality were discussed. This return of pitch material is transformed through the use of the Aeolian mode, different chord extensions and enhancements, changes in sonority and even the omission of some chords. Variation 1 retains the E♭ centrality and melody of the theme, but combines it with linear writing featuring rapid changes in the vertical chordal structures. The vertical organisation suggests a pandiatonic inflection, which is generated by the large number of second and seventh intervals in the harmonic texture, as apparent in 21 of the 31 harmonic compounds stated in bb. 17-20. These vertical structures can, however, also be reduced to a slower harmonic rhythm employing non-chord notes. The resultant harmonic succession is similar to that of the theme, and the chords used are again tertian (sometimes enhanced) and quartal.

This brief overview of harmonic adaptations in the opening of variation 1 serves as an example of the transformation of the theme's pitch material in variations 1 to 4. In all these variations, the E♭-minor tonality and fundamental harmonic succession of the theme return, albeit transformed to different degrees. The *D* counterpoint with its Aeolian character introduced in variation 1 also returns in the right-hand part of variation 4, but is here combined with the raised seventh in the left hand, which results in an interesting interplay between the harmonic minor and Aeolian mode.

Variation 5 (bb. 81-102)

In the final variation the transformation of pitch material and the development of thematic material are more extensive. It opens with an ambiguous three-note sonority (F-G♮-B♭) in b. 81[1] which resembles **III**[7] of E♭ major with the fifth omitted.

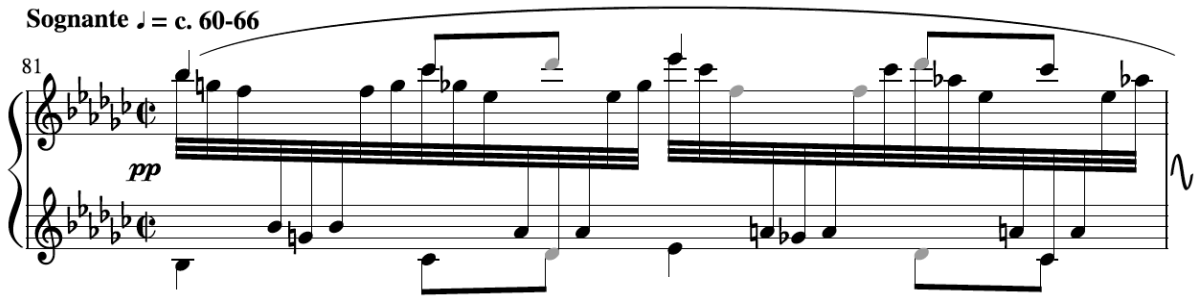


Figure 4–64: Hofmeyr, Piano Sonata, movement II, b. 81

In accordance with earlier *C* material, however, this chord can also be viewed as a variant of the E♭-minor **I** sonority that was used extensively in the theme and all the earlier variations. Here, however, in addition to the chord being stated without the E♭ root, the use of G♮ instead of G♭ suggests a *tierce de Picardie* and E♭ major to some extent. It is also possible to view the chord as **I** of B♭ major with an added sixth and without a third. The suggestion of B♭ Phrygian in the melodic line supports this idea, but the opening and cadential usage of the chord stresses its function as a modified **I** sonority in E♭ Aeolian. The same sonority returns in different formats throughout the variation, and is also used in varied form to conclude the movement.

The rest of b. 81 is a good example of the interplay between tertian and quartal structures. While the two chords can be analysed as **IV**[7] (b. 81[2]) and an embellished and enhanced German chord in E♭ minor (b. 81[3-4]), they generate, in conjunction with the non-chord notes, quartal complexes on E♭ and A♮ respectively: a rare unaltered Q[i][13] and Q[9][x19/#16/#13/#10/#7/#4] which resembles a seven-note extended version of QC.[191]

[191] While F and D♭ in b. 81[34] are embellishing notes to the German chord, A♭ is an enhancement. In its enharmonic equivalent form this enhanced German chord is **V**[13] of F♭ major.

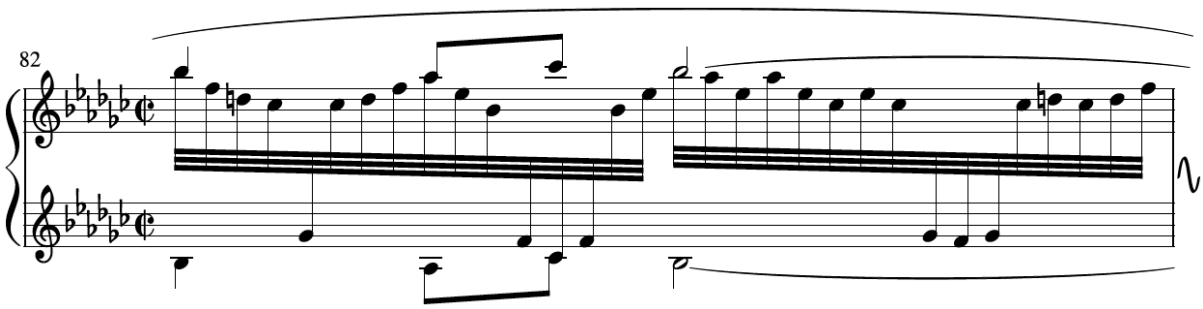


Figure 4–65: Hofmeyr, Piano Sonata, movement II, b. 82

The enhanced **V** of E♭ minor in b. 82[1] (Figure 4–65) is the same sonority that was used on numerous occasions in the theme (cf. bb. 2, 8 and 12), but now with an added sixth as well, producing QA[vii]. QC[vi], or **II$^{11/-9}$** of E♭ minor is used within clear quartal spacing as a pre-dominant in b. 82[2]. This chord is followed by another pre-dominant sonority in E♭ minor with the statement of **IV^{+2}** in b. 82[3], which can also be interpreted as a gapped version of the previous sonority (QC[vi]$^{-4}$). Chord QA[vii] in b. 82[4] progresses in b. 83[1] to the complete **V^{9}** of E♭ minor (Figure 4–66). The second half of the bar can also be viewed as a decoration of **V^{9}** of E♭ minor or as an embellished six-note quartal compound: Q[iv]$^{\#16/\#13/\#4}$. The material in b. 83 is a slightly varied repeat of that in b. 81.

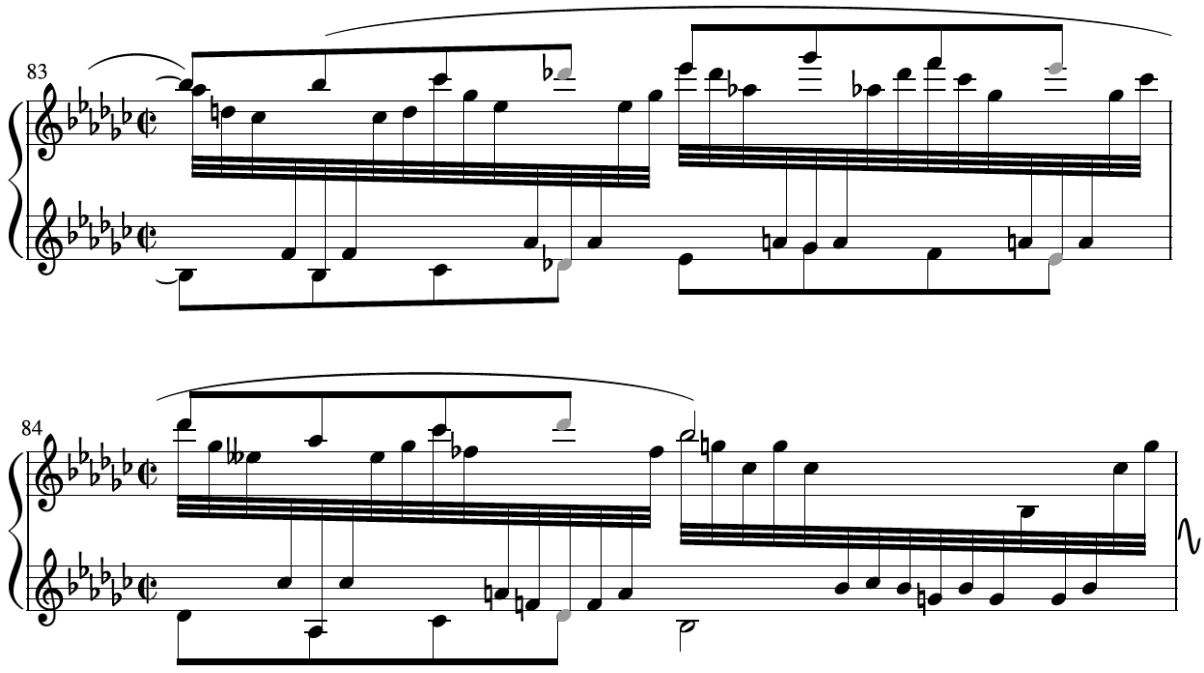


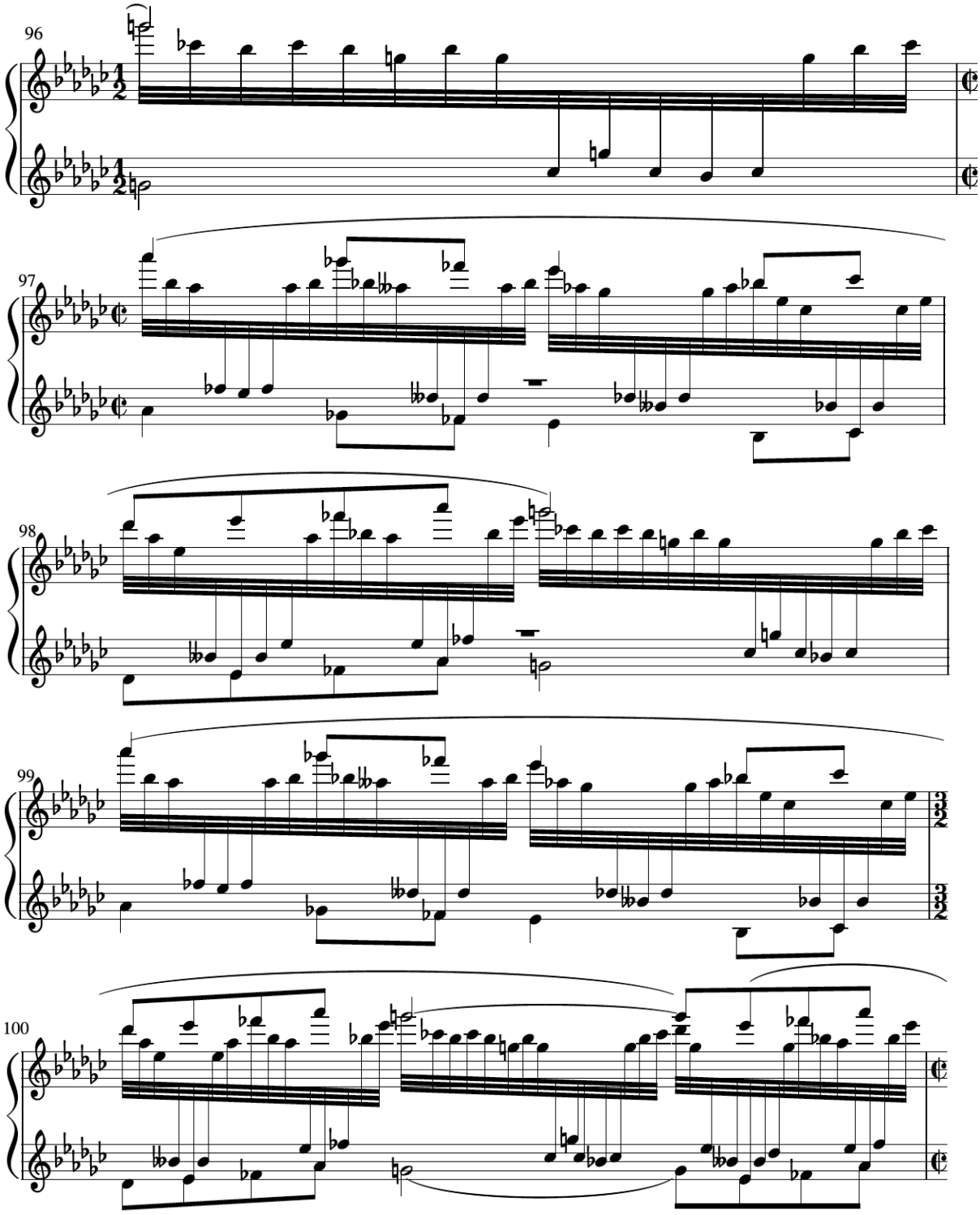
Figure 4–66: Hofmeyr, Piano Sonata, movement II, bb. 83-84

QC[vii], which was used in the second sub-phrase of the opening theme (cf. b. 3[3]) and also discussed earlier in relation to variation 1 (cf. b. 20$^{1-2}$), is played in b. 84[1] (Figure 4–66). The compound used in

b. 84^{2} is somewhat ambiguous, but also appears to be derived from a quartal complex. With D♭ in the melodic line considered a non-chord note, the four chord members that remain can be interpreted as a truncated QC[ii]^{10}, while the entire compound generates Q[ii]$^{13/\#10/\#7/\#4}$ (alternatively, Q[ii]$^{13/\flat10/\flat7/\flat4}$ or Q[ii]$^{13/\flat4}$). In b. 84^{3-4} the phrase does not end on E♭ minor, but a rather unconventional sonority that can be viewed as an E♭-major triad with an added sixth and without a root. The melodic contour in b. 84 clearly culminates on B♭, creating a point of arrival within this ambiguous E♭-major sonority. The cadence resembles an Aeolian variant of the a half-diminished equivalent perfect cadence. The chord in b. 84^{3-4} is comparable to the sonority discussed in b. 81^{1}, but this time makes use of C♭ as an enhancement and not F. This particular chord also returns a number of times at the end of the variation, and is significant in the distancing of the tonality from the E♭-minor centre apparent throughout the movement. It is stated in bb. 96, 98^{3-4} 100^{3-4} and 101^{1-2} for example, and is used as the final chord to conclude the movement in b. 102 (Figure 4–67). The harmonic elaboration which occurs in the first four bars of this variation can be regarded as representative. What could be regarded as a fairly straightforward **I-V-V-I** succession in the first four bars of the theme is now considerably elaborated, but with the respective **I** and **V** functions still recognisable in each bar.

Repeated quartal complexes are primarily used to separate these sonorities, as is evident for example with the statement of QC[4]^{10} in bb. 97^{1}, 98^{2}, 99^{1}, 100^{2}, 100^{6} and 101^{4}; and QC[9] (sometimes in gapped or truncated form) in bb. 97^{3}, 98^{1}, 99^{3}, 100^{1}, 100^{5} and 101^{3}. In bb. 97^{2} and 99^{2} octatonic collections are stated that can be analysed as $\mathbf{V^{9}}$ sonorities in C♭ minor with a lowered fifth step (D♭♭). The remaining material used in bb. 97^{4} and 99^{4} are $\mathbf{VI^{-5}}$ quartads of E♭ minor. At the end of the movement, a three-chord cadence[192] is used that suggests E♭ Phrygian with a *tierce de Picardie*, as seen with the statement of QC[9]$^{-7}$ in b. 101^{3}, QC[4]^{10} in b. 101^{4} and the E♭-major sonority with an added sixth and without a root in b. 102. While the tertian equivalent of QC[9] functions as an enhanced secondary $\mathbf{VII^{11}}$, that of the truncated QC[4]^{10} acts as a Phrygian $\mathbf{V^{11}}$ compound with lowered fifth (F♭) that resolves to the enhanced E♭-major sonority. As with b. 84, the melodic contour has a clear point of arrival, this time on G♮, albeit in the context of an unconventional chordal succession.

[192] The same cadence occurs in bb. 98^{1-4}, 100^{1-4} and 100^{5}-101^{2}.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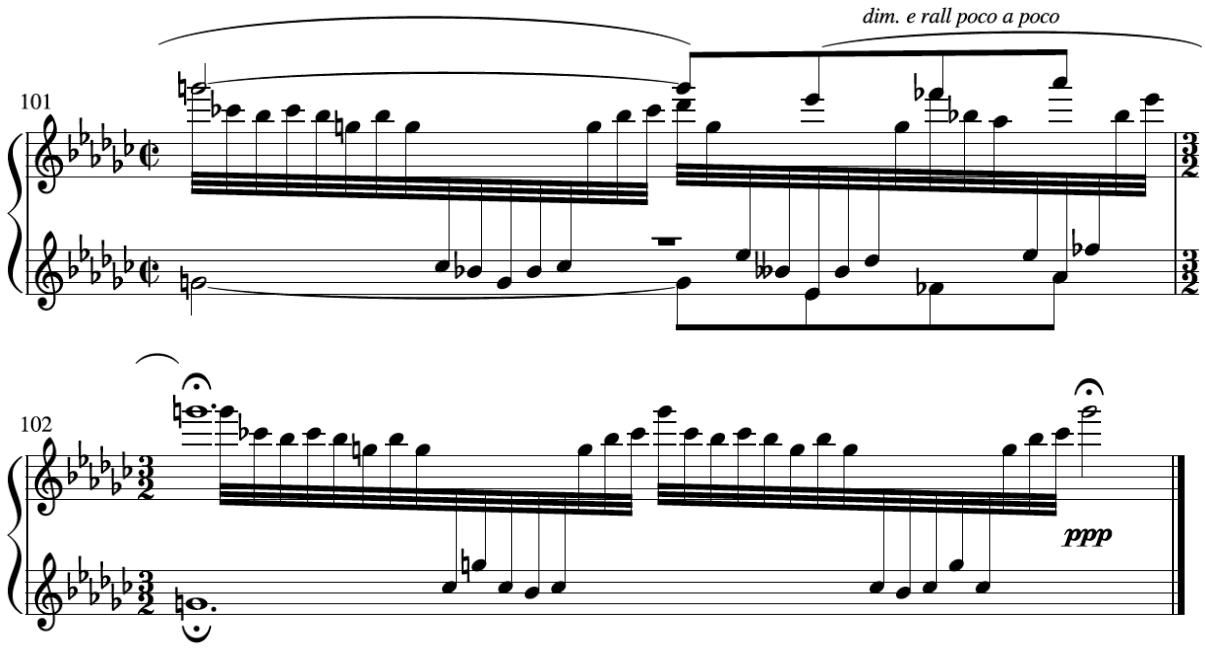

Figure 4–67: Hofmeyr, Piano Sonata, movement II, bb. 96-102

In conclusion, the E♭-minor tonality and the fundamental harmonic succession used in the theme return in variations 1 to 4, albeit transformed to different extents. Variation 5 still has remnants of the E♭ centrality and successions used in the theme, although their relation to *C* is much less obvious than in earlier variations. The specific use of sonorities with a G♮ at the start and at the end of the variation suggests a rootless, enhanced **I** with a *tierce de Picardie.*

4.4.4 Movement III: *Fuga quasi danza africana*

The *Fuga quasi danza africana* final movement is in the form of a fast, virtuosic and rhythmic fugue in a $\frac{5}{8}$ metre, suggesting possible influences from the fugal passages in the finales of Beethoven's late piano sonatas (Opp.101, 106 and 110), but perhaps more directly the fugal passages at the outset of the recapitulatory final sections in the dual-function forms of Schubert's "Wanderer" *Fantasie* and Liszt's Piano Sonata. It is the shortest of the three movements of Hofmeyr's Piano Sonata with a duration of approximately four minutes and a length of 252 bars. Thematic materials based on *A*, *B* and *C* of the first two movements comprise most of the compositional content and are combined within a varied sonata-rondo design to which a substantial coda has been added. A double-function design to the work as a whole is also apparent, since materials from earlier movements are developed in this movement and finally recapitulated in the C-minor tonality of the opening. The harmonic language of the third movement is similar to that of the first two movements, but

depends more on whole-tone writing, and horizontal layering that results in a complex harmonic interplay between different fugal voices.

A single tempo of c. 290-315 quaver beats per minute is combined with a percussive, well-articulated rhythmic profile and an unaltered $\frac{5}{8}$ time signature[193] to produce the fast-paced *Ben ritmato* dance character of the movement. A sustained rhythmic pulse is kept throughout[194] with a note on each quaver which intensifies the rhythmic drive. While simple rhythmic values of quavers and crotchets make up almost all of the note durations, varied groupings of these values within the irregular metre along with staccato and tenuto articulations complicate the rhythmic profile. This suggests the cross-rhythms and irregular groupings typical of much of the music of especially the central and Western parts of Africa. In the programme notes that accompany the score (2011, 1), Hofmeyr hints at the inspiration for this rhythmic usage stating that the movement "evokes the asymmetric rhythm cycles found in some African musics".[195]

A contrapuntal texture characterises the entire movement, except for the arpeggiated cadenza-like octave passage in the coda (bb. 245-248). The fugue is basically in four voices, although free doubling at one or more octaves above the fourth entry of sections based on A_5 (e.g. bb. 30-38) results in five-note sonorities (cf. the free lower doubling of A_1 in the first movement); and the varied reprises of A_5 (e.g. bb. 56-72) are in three voices. The movement clearly exemplifies the importance of contrapuntal writing in Hofmeyr's compositional language, as also addressed in May (2017). Krawitz (2014, 20) who premièred the work writes that the "considerable contrapuntal ingenuity demonstrated in the movement coalesces elegantly with the imitative tendencies evident in much African folk music, but derives rather from Hofmeyr's long preoccupation with Baroque counterpoint". The central position of both contrapuntal writing and the rhythmic cycles drawn from African dance music is clearly reflected in the music's title, *Fuga quasi danza africana.*

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[193] While the $\frac{5}{8}$ time signature remains constant throughout the movement, it comprises different quaver groupings (3+2 as well as 2+3) of the irregular metre, and in the reprises of *C* a duple division of the bar is superimposed on it.

[194] It is only in the first statements of A_5 and B_1 (bb. 1-9 and 39-42[1]) and the return of the *X* material at the very end (bb. 249-252) that deviations from the quaver rhythmic pulse stream occur.

[195] Hofmeyr's choice of the term 'evoke' and the plural 'musics' suggests that the rhythmic profile was not derived from a specific African dance. See, for example, Locke (1982) for a discussion on Southern Eve dance drumming, which details some of the rhythmic elements also utilised by Hofmeyr, such as rhythmic cycles, patterns and asymmetrical note groupings. Krawitz (2018, 20) adds that the Sonata presents "far less overt references to African musical traditions" than does some of Hofmeyr's other piano works, such as the *Partita africana* (2006).

4.4.4.1 Structure and thematic relations

The *Danza fugata* is essentially in one continuous movement without any sectional divisions resulting from changes in tempo or performance direction. The movement can, however, be subdivided according to the contrasting thematic material from earlier movements used as subjects in the fugal writing. The new subjects based on *A*, *B* and *C* material from the first two movements are labelled A_5, B_1 and C_1 hereafter. While these themes are clearly comparable to their initial formats, their characters are transformed through the development of their thematic material and their positioning in new contexts. Rhythmic, articulation and tempo changes play an important role in further transformation of the themes to fit the dance-like character of the third movement. The thematic subsections have somewhat different characters, even though many compositional parameters such as metre and tempo remain constant. Themes are here used as fugal subjects and combined with original countersubjects and free material specific to the third movement. They are also juxtaposed and combined horizontally in various arrangements, in a similar fashion to the thematic transformation of head-motives in the development of the first movement.

On a macro level, a varied sonata-rondo design is apparent (ABA_1-C-$A_2B_1A_3$) in which the opening and closing sections (bb. 1-72 and 136-205) comprise different combinations of varied *A* and *B* materials from the first movement in ternary substructures, and the middle section (bb. 73-139) contains a complete melodic statement of the opening theme from the second movement (*C*) in combination with shortened versions of *A* and *B*. This means that the form can be regarded as a conflation of first-movement, sonata-rondo and double-fugue designs, since the middle section also functions as a development section of the themes used in the outer sections, and since these two themes are combined at the end of the recapitulation (bb. 193-205). A long coda (bb. 206-252) that comprises predominantly of varied *A*, *B* and *C* material concludes the movement. At the very end of the coda (bb. 249-252), *X* material is also used in a reprise of the opening bars of the first movement.

As a whole, the Sonata has a double-function design,[196] with thematic materials from both the first and second movement developed and recapitulated in the third movement. This is particularly discernible in the coda, when material from the E♭-minor second movement is transposed to the C-minor tonality of the first movement, and when the *X* material stated at the outset of the Sonata

[196] The double-function design shows further influences from the Liszt Piano Sonata, which is arguably the most well-known specimen of the format.

returns at its original pitch level in the final bars. Thematic relations in addition to tonal associations play an important role in the unification of the respective movements into a single whole, a true sonata cycle and the double-function design.

On a micro level, the earlier discussed *x* cell and its derivatives return with the *X*, *A* and *B* thematic content. The three macro sections mentioned here can be further subdivided into eleven sections according to the different thematic contents utilised. For ease of reference the different subdivisions are labelled as parts, as indicated in Figure 4–68 and discussed in more detail below.

Movement 3: *Fuga quasi danza africana*										
bb. 1-252										
Opening section: (ABA_1)			Middle section: (C)			Closing section: ($A_2B_1A_3$)			Coda	
bb. 1-72			bb. 73-139			bb. 136-205			bb. 206-252	
Part 1	Part 2	Part 3	Part 4	Part 5	Part 6	Part 7	Part 8	Part 9	Part 10	Part 11
A_5	B_1	A_5	A_5, B_1 & C_1	A_5	A_5, B_1 & C_1	A_5	B_1	A_5 & B_1	A_5, B_1 & C_1	X, A_5 & B_1
bb. 1-38	bb. 39-55	bb. 56-72	bb. 73-104	bb. 105-107	bb. 108-139	bb. 136-178	bb. 179-193	bb. 193-205	bb. 206-234[2]	bb. 234-252

Figure 4–68: Hofmeyr, Piano Sonata, movement III – overall structural design

Seeing that nearly all the compositional material is thematically related to that of earlier movements, save for some new material in the form of countersubjects and free material, the discussion below will focus mainly on the structural treatment of material in the fugue, and the transformation of A_5, B_1 and C_1 in relation to their earlier versions.

Opening section: ABA_1 (bb. 1-72)

The opening section can be divided into three parts according to the *A* and *B* material utilised as fugal subjects in the section. Part 1 (bb. 1-38) is in the form of a four-voiced fugue based on A_5. Figure 4–69 shows the first statement of A_5 at the start of the movement, which is clearly comparable to its initial format (A_1) in bb. 9-16 of the first movement.[197] A_1 (coloured in blue) returns in complete format as A_5, but is transposed an octave down and is here extended through the addition of a passage of staccato quavers to a total length of just over nine bars. The original $\frac{3}{8}$ metre is replaced with an irregular $\frac{5}{8}$ metre resulting in an adaptation of note values, even though the general rhythmic profile of long and short note durations remains largely similar. The substitution of

[197] In b. 25 of the movement Hofmeyr indicates that the notated articulations should remain the same throughout the movement (*l'articolazione sempre sim.*). This should also be assumed for all music examples included in the text, since they were transcribed directly from the score.

the legato phrasing of A_1 with well-defined tenuto and staccato articulations in A_5 in addition to the *Ben ritmato* and fast tempo performance directions further contribute to the movement's dance-like character.

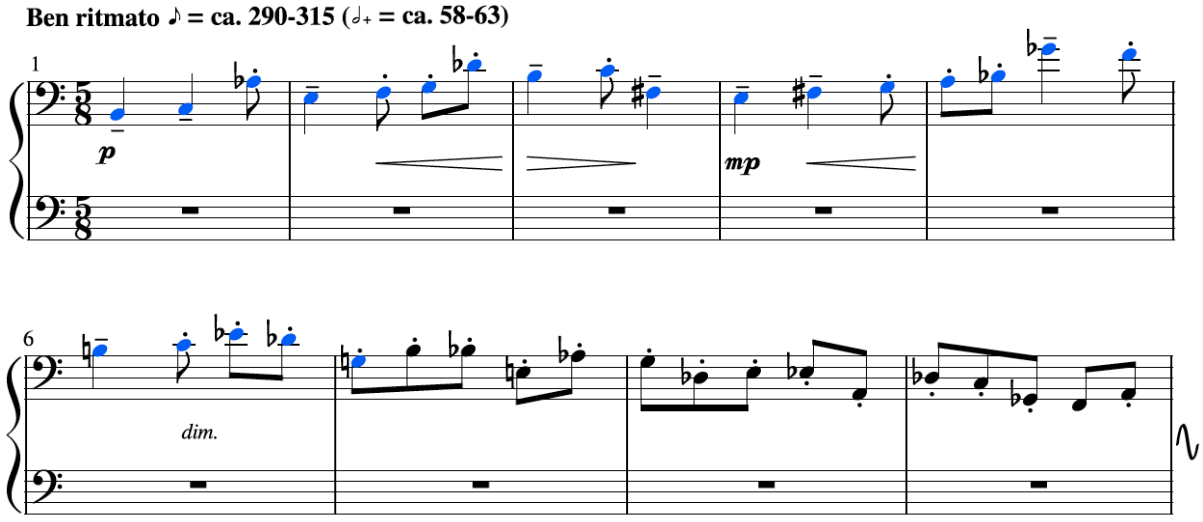


Figure 4–69: Hofmeyr, Piano Sonata, movement III, bb. 1-9

Following this isolated statement, A_5 returns another three times along with a newly devised countersubject (*F*) and free material, while a two-voiced bridge (bb. 19-20) joins the second and third statements of A_5. In the fourth and final statement of part 1, A_5 is not only combined with the other three voices, but elaborated through doubling at one or more octaves, and the addition of a parallel partial entry in the tenor (Figure 4–70). Countersubject *F* is stated in the soprano (coloured red), with the other two voices comprising free material. The free material in the alto and *F* also largely comprise *x* derivates, as discussed in relation to *X*, *A* and *B* in the first movement.[198] The homorhythmic profile of both the A_5 bass and the free material in the tenor voice, as well as the dependence on ic 6 intervals in these voices are also notable.

[198] All the *x* motives of A_5 and B_1 material have not been indicated in subsequent figures (unless they have been significantly transformed), since they are largely consistent with those illustrated in the discussion of A_1 and *B* in the first movement.

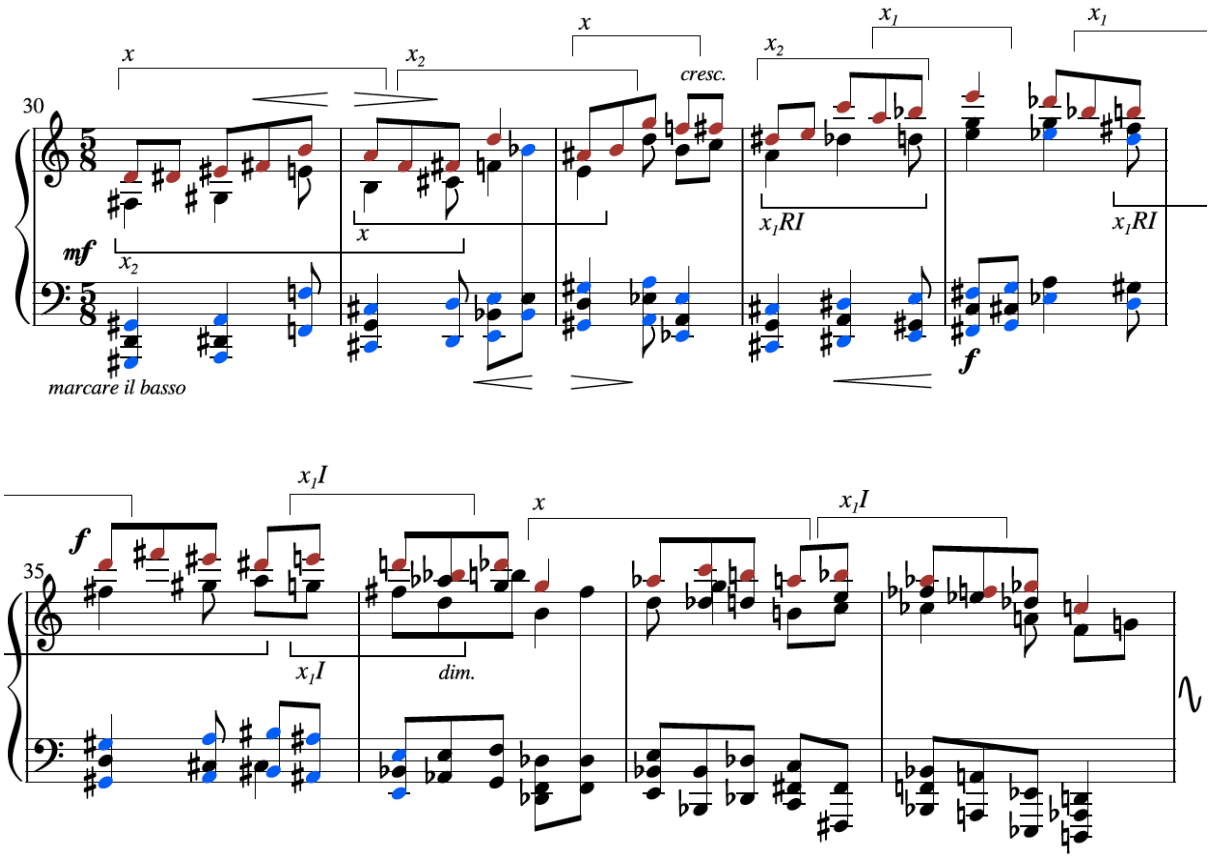


Figure 4–70: Hofmeyr, Piano Sonata, movement III, bb. 30-38 – motivic content

The respective materials and starting notes of the different statements in this part are illustrated in Figure 4–71.[199]

Length	Material	Voice	Starting note	Start	End	Notes
bb. 1-9	Subject A_5	Alto	B	b. 1	b. 9	
bb. 10-18	Countersubject *F*	Alto	G#	b. 10	b. 18	
	Subject A_5	Tenor	D	b. 10	b. 18	
bb. 19-20	Bridge			b. 19	b. 20	Two voices
bb. 21-29	Subject A_5	Soprano	F	b. 21	b. 29	
	Free material	Alto	D	b. 21	b. 29	Loosely based on material from A_5
	Countersubject *F*	Tenor	B	b. 21	b. 29	
bb. 30-38	Countersubject *F*	Soprano	D	b. 30	b. 38	
	Free material	Alto	F#	b. 30	b. 38	Loosely based on material from A_5
	Free material	Tenor	D	b. 30	b. 38	Partial entry a tritone above bass in most cases
	Subject A_5	Bass	G#	b. 30	b. 38	With free doubling above at the octave or double octave

Figure 4–71: Hofmeyr, Piano Sonata, movement III, part 1 – fugal statements and compositional content

[199] The 'Notes' column of all figures in this discussion lists instances where significant changes in intervallic content (mostly tonal imitation) or length have been made to subsequent statements of the original versions of material.

From the column of starting notes listed in Figure 4–71 it is apparent that each consecutive statement of A_5 (and then also *F*) is transposed by ic 3.[200] All statements of A_5 and *F* are a direct transposition of their original versions, with only some minor omissions at the end of phrases. The free material in the alto of bb. 30-38 is not a transposition of that in bb. 21-29.

In part 2 (bb. 39-55), B_1 is utilised within a four-voiced fugue. As with part 1, the B_1 subject (coloured orange) is first played in isolation (bb. 39-42) an octave lower than the very first occurrence in the Sonata (cf. the *B* material in bb. 50-59[1] of the first movement). It is clearly articulated to fit the finale's dance-like character, and metrically changed from $\frac{3}{8}$ to $\frac{5}{8}$ with consequent rhythmic adaptations (Figure 4–72). In contrast to the expansive, overlapping statements of *B* in the first movement, B_1 is significantly shortened to only a ten-note format.

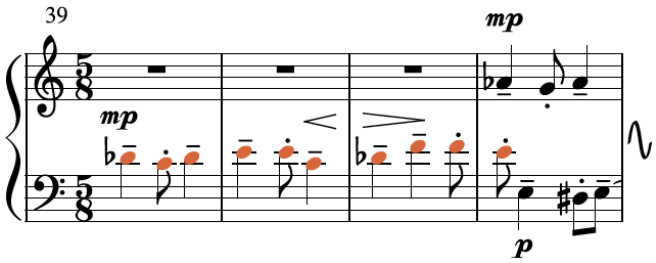


Figure 4–72: Hofmeyr, Piano Sonata, movement III, bb. 39-42

Another three statements of the B_1 subject and two short bridge passages follow, with the order of tenor-alto and bass-soprano entries the inverted form of those in part 1, as detailed in Figure 4–73.

[200] Transposition here refers to the opening pitch class and assumes enharmonic equivalence and pitch-class space since consecutive statements of subjects often have octave displacement. Interval classes are used to label the transposition, with ic 3 in the example referring to the ascending interval of three semitones, thus either a minor third up or a major sixth down, or their compound and/or enharmonic versions.

Length	Material	Voice	Starting note	Start	End	Notes
bb. 39-42	Subject B_1	Tenor	D♭	b. 39	b. 42^1	
bb. 42-45	Subject B_1	Alto	A♭	b. 42	b. 45^2	
	Subject B_{1a}	Tenor	E	b. 42^2	b. 45^2	
bb. 45-46	Bridge			b. 45^3	b. 46	Two voices
bb. 47-50	Subject B_{1a}	Alto	A	b. 47^2	b. 50^2	
	Subject B_1	Tenor	F	b. 47	b. 50^1	
	Subject B_1	Bass	D♭	b. 47	b. 50^1	
bb. 50-53	Subject B_1	Soprano	A♭	b. 50	b. 53^2	
	Subject B_1	Alto	C	b. 50^2	b. 54^2	Not direct transposition, some intervallic and rhythmic changes
	Subject B_{1a}	Tenor	F♭	b. 50^2	b. 53^3	
	Subject B_{1a}	Bass	A♭ [B♭]	b. 50^2	b. 53^3	First note transposed
bb. 53-55	Bridge			b. 53^3	b. 55	Four voices

Figure 4–73: Hofmeyr, Piano Sonata, movement III, part 2 – fugal statements and compositional content

In this part, Hofmeyr does not make use of a new countersubject but combines B_1 with a delayed statement of the subject (B_{1a}) that follows a quaver later, creating a close stretto. Subsequent subject entries of B_1 have a perfect fifth relationship, as illustrated in the starting notes of Figure 4–73. The first and third statements of B_1 start on D♭, while the second and fourth entries start on A♭. The vertical intervals between simultaneous B_1 voices span ic 4, except with the addition of the fourth voice in the bass of bb. 50^2-53^3, which recalls the tritonal relationship between bass and tenor in bb. 30-38.

Figure 4–74 illustrates three statements of B_1 with the same intervallic, rhythmic and articulatory content in bb. 47-50, but with the version delayed by a quaver (B_{1a}) played in the alto. It also shows the ic 4 separation between voices and the resulting augmented tertian structures, which recall the canonic climax of *B* in the development of the first movement (see bb. 131-138). Here the entire complex (bb. 47-50^2) is again hexatonic, although the canonic writing is at a much closer distance. As with A_5 and *F*, the B_1 statements have some general intervallic changes, especially during tonal imitation in four-voiced textures, as also detailed in the respective tables.

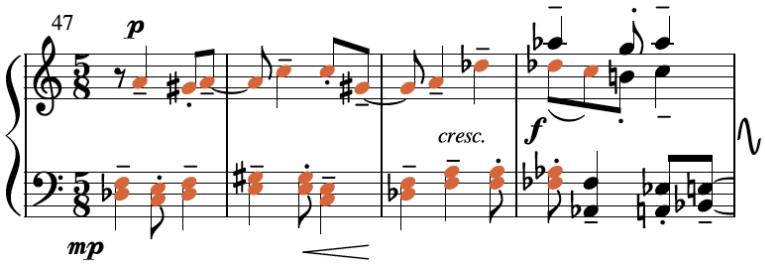


Figure 4–74: Hofmeyr, Piano Sonata, movement III, bb. 47-50

Part 3 (bb. 56-72) shares most of its material with that of part 1, as detailed in Figure 4–75. This time, however, it is in three voices and features a slightly abbreviated A_5 in the bass and *F* in the

soprano (bb. 56-63), which is followed by a stretto of two A_5 entries the distance of a bar and ic 1 apart (bb. 64-72). The two passages of free material are neither a transposition of one another, nor of the free material in the first subsection (bb. 1-38). The statements of A_5 and *F* are not direct or real transpositions of their original versions, since some intervallic changes (or tonal transpositions) and omissions are present.

Length	Material	Voice	Starting note	Start	End	Notes
bb. 56-63	Countersubject *F*	Soprano	G	b. 56	b. 63	Final bar omitted
	Free material	Middle	E	b. 56	b. 63	
	Subject A_5	Bass	C#	b. 56	b. 63	Final bar omitted
bb. 64-72	Subject A_5	Soprano	A	b. 64	b. 72	Overlaps with other subject A_5; not direct transposition, some intervallic changes and omissions towards the end
	Free material	Middle	D	b. 64	b. 72	Loosely based on material from A_5
	Subject A_5	Bass	A#	b. 65	b. 72	Overlaps with other subject A_5; not direct transposition, some intervallic changes and omissions

Figure 4–75: Hofmeyr, Piano Sonata, movement III, part 3 – fugal statements and compositional content

Middle section: *C* (bb. 73-139)

The middle section is clearly distinguishable from the opening and closing sections through the application of the C_1 material derived from the sixteen-bar theme of the second movement (*C*). C_1 phrases are alternated between different voices to form a single, continuous, legato line in long note values that extends from bb. 73 to 139 in contrast to the multiple statements of A_5 and B_1 in short note values that accompany it. In bb. 105-107, however, the C_1 statement is interrupted by a short interjection of inverted A_5 and *F* material. This interjection divides the middle section into two halves, as detailed in the discussion below. The melodic content of C_1 is a complete and exact transposition (with octave displacement between the hands in some cases) of the E♭-minor melody of *C* in the opening theme of the second movement. C_1 is, however, not only stated in single notes, but also in octaves, bichords, trichords and tetrachords as detailed in the 'Notes' column of Figure 4–76 and Figure 4–80. The note durations of C_1 are much longer than that of A_5 and B_1, and are somewhat adapted from the original *C*, even though a similar rhythmic profile is evident.

Length	Material	Voice	Starting note	Start	End	Notes
bb. 73-76	Subject C_1	Soprano/alto		b. 73		Stated in bichords
	Subject A_5 first segment	Bass	A	b. 73	b. 76	
bb. 77-80	Subject C_1	Soprano				Continuation of C_1 as single notes
	Subject B_1	Bass	C♭	b. 77	b. 80	
bb. 81-84	Subject A_5 second segment	Soprano	G#	b. 81	b. 84	
	Subject C_1	Tenor/bass				Continuation of C_1 as bichords and trichords
bb. 85-88	Subject B_1	Soprano	A	b. 85	b. 88	
	Subject C_1	Bass				Continuation of C_1 as single notes
bb. 89-92	Subject C_1	Soprano/alto				Continuation of C_1 in octaves flanking countersubject *H*
	Countersubject *G*	Soprano/alto	A	b. 89	b. 92	
	Subject A_5 first segment	Bass	B#	b. 89	b. 92	Some intervallic changes in the final bar, not direct transposition
bb. 93-96	Subject C_1	Soprano/alto				Continuation of C_1 in octaves flanking the free material
	Free material	Soprano/alto				
	Subject B_1	Bass	D	b. 93	b. 95	Shortened
bb. 97-100	Subject C_1	Soprano				Continuation of C_1 in trichords
	Subject A_5 first segment	Bass	A	b. 97	b. 100	Some intervallic changes in the final bar, not direct transposition.
bb. 101-104	Subject C_1	Soprano/alto			b. 104	Continuation of C_1 in octaves flanking B_1
	Subject B_1	Soprano/alto	C♭	b. 101	b. 104	
	Free material	Bass		b. 101	b. 104	Repeated sequence of quavers

Figure 4–76: Hofmeyr, Piano Sonata, movement III, part 4 – fugal statements and compositional content

In part 4 (bb. 73-104), C_1 is accompanied by eight alternating four-bar statements of A_5 and B_1 as listed in Figure 4–76. Seeing that the original B_1 subject is already four bars in length, it undergoes minimal transformation in this part except for transposition and truncation. Subject B_{1a} used in the stretti in part 2 (and again in its reprise discussed below) is not applied here. The first six bars of the A_5 subject is divided into two three-bar segments with a free fourth bar based on the original A_1 material. In addition to A_5 and B_1, Hofmeyr also makes use of a new countersubject (*G*), which returns a couple of times later in the movement, and free material. Countersubject *G* is based on the basic *x* motive from the first movement, as used for instance in A_3 (bb. 32^2-35).

An important rhythmic embellishing element not apparent in earlier parts is the staccato quavers used in conjunction with A_5 and B_1 in bb. 73-99 to create a hocket filling for the gaps in the quaver flow. The filler is played on the second quaver where A_5 and B_1 have crotchets, and comprises either single notes, bichords or trichords. Some statements of A_5 and B_1 are truncated or undergo minor intervallic changes, as listed in Figure 4–76. The opening twelve bars of part 4 (bb. 73-84) are included in Figure 4–77 with some of these parameters evident:

- C_1 is stated in the right hand of bb. 73-76 and is accompanied in the left hand by the first segment of A_5 in addition to the quaver filler embellishment;

- C_1 continues in the right hand of bb. 77-80, but is this time accompanied by B_1 and the quaver filler in the left hand;
- C_1 moves to the left hand in bb. 81-84 and is accompanied in the right hand by the second segment of A_5 and the quaver filler.[201] In this case, the second segment of A_5 is transposed ic 6 from the first segment and moved from the bass to the soprano line.[202]

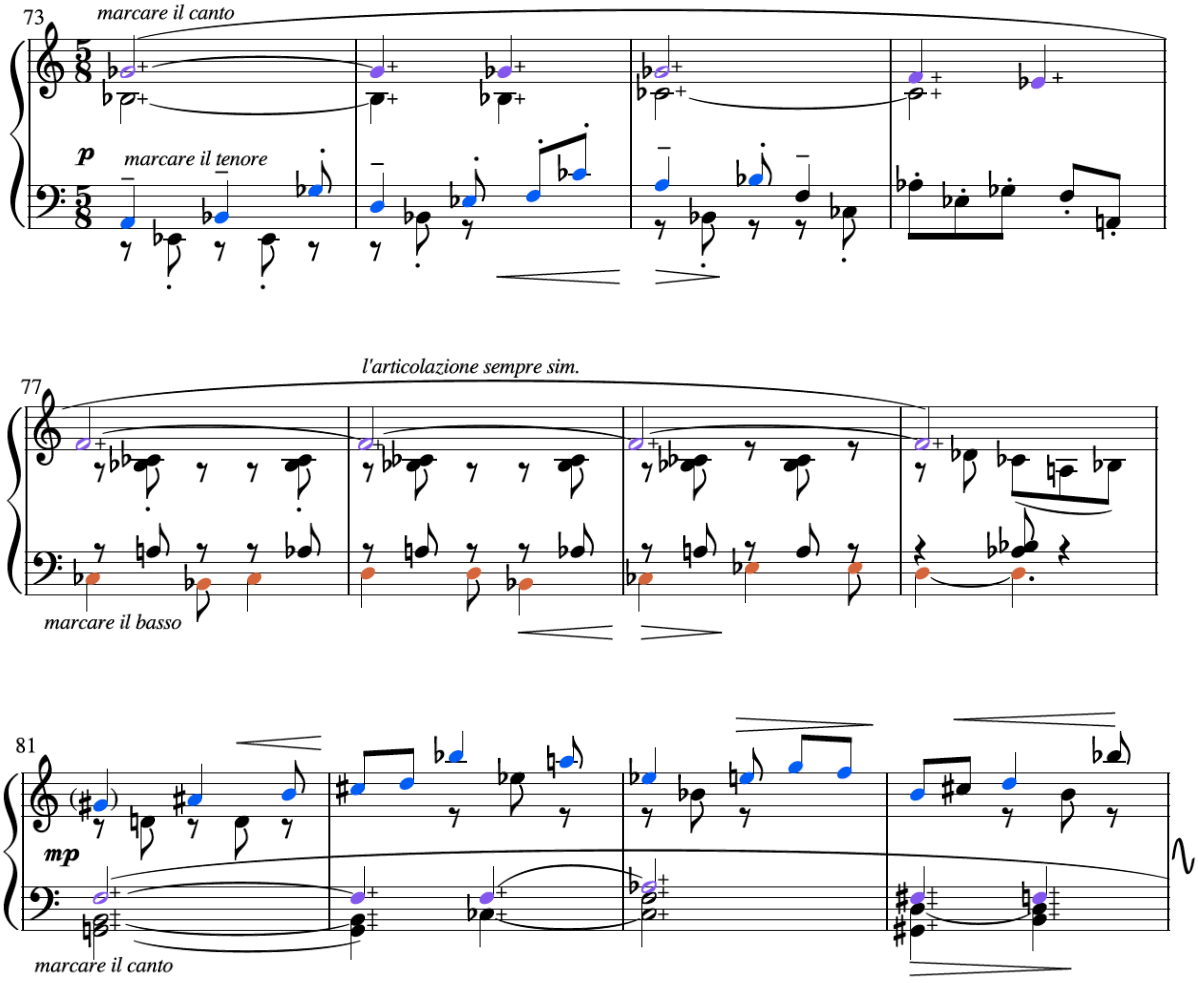


Figure 4–77: Hofmeyr, Piano Sonata, movement III, bb. 73-84

Figure 4–78 illustrates part 5, or the short interjection (bb. 105-107) that divides the middle section into halves. In this three-bar phrase, a shortened and inverted version of A_5 recalling the cadenza figure from b. 8 in the first movement is placed in the soprano against a shortened and inverted

[201] B_1 in bb. 77-80 represents an interjection between the first and second segments of A_5 in bb. 73-76 and 81-84 respectively. The first and second segments of A_5 are, however, not stated in the same transposition.
[202] The G# of A_5 in b. $81^{1\text{-}2}$ has been placed in brackets to show that the remainder of the theme has been transposed. The same bracket notation has been used in subsequent figures.

version of countersubject *F* in the bass, with minor rhythmic adaptations in b. 106. Free material loosely based on the content of A_5 is applied in the middle voice.

Length	Material	Voice	Starting note	Start	End	Notes
bb. 105-107	Subject A_5 inverted	Soprano	B	b. 105	b. 107	Shortened
	Free material	Middle	D	b. 105	b. 107	Loosely based on inverted material of A_5
	Countersubject *F* inverted	Bass	F	b. 105	b. 107	Shortened

Figure 4–78: Hofmeyr, Piano Sonata, movement III, part 5 – fugal statements and compositional content

Figure 4–79 shows the combination of these inverted statements and the consequent inversion of the x_2 and *x* motives at the start of A_5 and *F* respectively. In addition to the thematic transformations of A_5 and *F* listed here, mention should be made of the more general intervallic changes in some statements resulting from tonal imitation, as also listed in earlier tables.

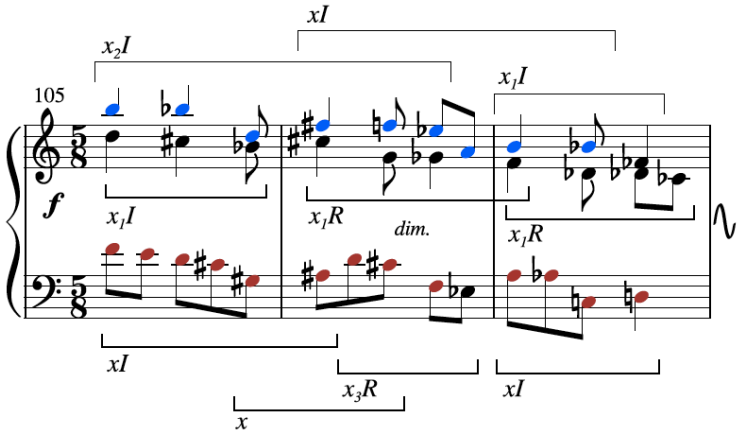


Figure 4–79: Hofmeyr, Piano Sonata, movement III, bb. 105-107 – motivic content

Part 6 has a similar structure and organisation of thematic material to part 4. A single, continuous statement of C_1 is accompanied by multiple statements of B_1, truncated versions of A_5, countersubject *G* and free material (Figure 4–80). The quaver filler embellishment is again used alongside A_5 and B_1 throughout most of the passage. Towards the end of the part (see bb. 128-135), B_1 subjects in parallel major thirds are overlapped with one another and C_1 is stated in tetrachords, thus adding to the intensity of the spirited *fortissimo*. C_1 ultimately cadences on an E♭-minor triad that extends from bb. 136 to 139, and which overlaps with the start of part 7 in b. 136 (Figure 4–82).

Length	Material	Voice	Starting note	Start	End	Notes
bb. 108-111	Subject C_1	Soprano		b. 108	-	Stated as single notes
	Free material	Alto	G ♭	b. 108	b. 111	Some relations to material in countersubject *G*
	Subject A_5 first segment	Bass	A	b. 108	b. 111	Some intervallic changes, not direct transposition
bb. 112-115	Subject C_1	Soprano/alto				Continuation of C_1 in bichords
	Subject A_5 inverted	Bass	C ♭	b. 112	b. 114	Shortened
bb. 116-119	Subject A_5 second segment	Soprano	F	b. 116	b. 119	Changes in intervallic content, not direct transposition
	Subject C_1	Bass				Continuation of C_1 in bichords
bb. 120-123	Subject B_1	Soprano	C ♭	b. 120	b. 123	
	Subject C_1	Bass				Continuation of C_1 as single notes
bb. 124-127	Subject C_1	Soprano/alto				Continuation of C_1 in octaves flanking countersubject *G*
	Countersubject *G*	Soprano/alto	A	b. 124	b. 127	
	Subject A_5 first segment	Bass	B#	b. 124	b. 127	Some intervallic changes in the final bar, not direct transposition
bb. 128-131	Subject C_1	Soprano				Continuation of C_1 in tetrachords
	Subject B_1	Tenor	E ♭	b. 129	b. 131^2	Overlaps with the following statement
	Subject B_1	Bass	C ♭	b. 128	b. 131^2	Overlaps with the following statement
bb. 131-134	Subject C_1	Soprano				Continuation of C_1 in tetrachords
	Subject B_1	Tenor	F#	b. 131	b. 134^2	Overlaps with the following statement
	Subject B_1	Bass	D	b. 131	b. 134^2	Overlaps with the following statement
bb. 134-135	Subject C_1	Soprano			[b. 139]	Continuation of C_1 in tetrachords
	Subject B_1	Tenor	F	b. 134	b. 135	Shortened
	Subject B_1	Bass	A	b. 134	b. 135	Shortened
bb. 136-139	Subject C_1	Soprano			b. 139	Continuation of C_1 in tetrachords overlapping with the start of the closing section
	[Subject A_5]	Alto	A	b. 137	[b. 144]	Start of the closing section
	[Subject A_5]	Tenor	A	b. 136	[b. 144]	Start of the closing section

Figure 4–80: Hofmeyr, Piano Sonata, movement III, part 6 – fugal statements and compositional content

Closing section: $A_2B_1A_3$ (bb. 136-205)

The compositional content and subdivisions of the closing section are similar to that of the opening section. Three parts can be delineated of which part 7 and 8 are fugal explorations of A_5 and B_1 respectively. This time, however, part 9 is not based solely on A_5, but on a combination of A_5 and B_1 for the first time, effectively clinching the double-fugue nature of the movement. The combination is not used climactically as one might have expected, but rather to lead to the climactic return of the combination of the transposed C_1 with alternations of A_5 and B_1.

Part 7 (bb. 136-178) largely corresponds to part 1 (bb. 1-38) in its utilisation of subject A_5, countersubject *F* and free material within a four-voiced fugue. Four statements of A_5 that are separated by three short bridge passages are played in total, as detailed in Figure 4–81.

Length	Material	Voice	Starting note	Start	End	Notes
bb. 136-144	[Subject C_1]	Soprano			[b. 139]	Continuation of C_1 in tetrachords overlapping with A_5 at the start of the closing section
	Subject A_5	Alto	A	b. 137	b. 144	Overlaps with other subject A_5; not direct transposition, final bar omitted and some intervallic changes
	Subject A_5	Tenor	A	b. 136	b. 144	Overlaps with other subject A_5; not direct transposition, some intervallic changes
	Free material	Bass		b. 140	b. 142	
bb. 144-145	Bridge			b. 144	b. 146	Two voices
bb. 147-155	Countersubject *F*	Soprano	B	b. 147	b. 155	
	Subject A_5	Bass	F	b. 147	b. 155	
bb. 156-157	Bridge			b. 156	b. 157	Two voices
bb. 158-166	Free material	Alto	E#	b. 158	b. 166	Varied transposition of free material in bb. 21-29
	Subject A_5	Tenor	G#	b. 158	b. 166	Some intervallic changes in the final bar, not direct transposition
	Countersubject *F*	Bass	Cx	b. 158	b. 166	
bb. 167-169	Bridge			b. 167	b. 169	Three voices
bb. 170-178	Subject A_5	Soprano	B	b. 170	b. 178	With free doubling below at the octave or double octave
	Free material	Alto	F	b. 170	b. 178	Partial entry a tritone above bass in most cases
	Countersubject *F*	Tenor	F	b. 170	b. 178	Some octave displacements
	Free material	Bass	A	b. 170	b. 178	Varied transposition of the free material in bb. 30-38 with some octave displacements

Figure 4–81: Hofmeyr, Piano Sonata, movement III, part 7 – fugal statements and compositional content

This time, however, the first statement of subject A_5 is not played in isolation but overlapped in stretto format with another statement of A_5 a bar later and an octave higher, as well as the final E♭-minor tetrachord of C_1 from part 6 and the quaver filler (Figure 4–82).[203] Both A_5 statements are, however, transposed by ic 1 from around their middle, as indicated with the bracketed F notes in bb. 138 and 139 respectively. The subsequent statements of A_5, countersubject *F* and the free material in bb. 147-178 are an ic 3 transposition of bb. 10-38. The respective voices are, however, often swapped following octave displacement, and are not necessarily a direct transposition of part 1 since some minor intervallic changes are present. The entries of the three statements of A_5 in this passage (bb. 147-178) are also related by ic 3, as was the case in part 1. A fractal organisation is present since both the individual consecutive statements of A_5 within the parts, as well as part 1 and its reprise (part 7) are related by ic 3. Part 1 did not include the bridge passages in bb. 144-145 and 167-169. The second of these features polymetric four-note groups in the outer voices based on notes 14 to 17 and 16 to 19 of A_5 respectively that are combined in an expanding fan shape.

[203] The quaver filler in the bass of bb. 136-139 is replaced by free material in bb. 140-143.

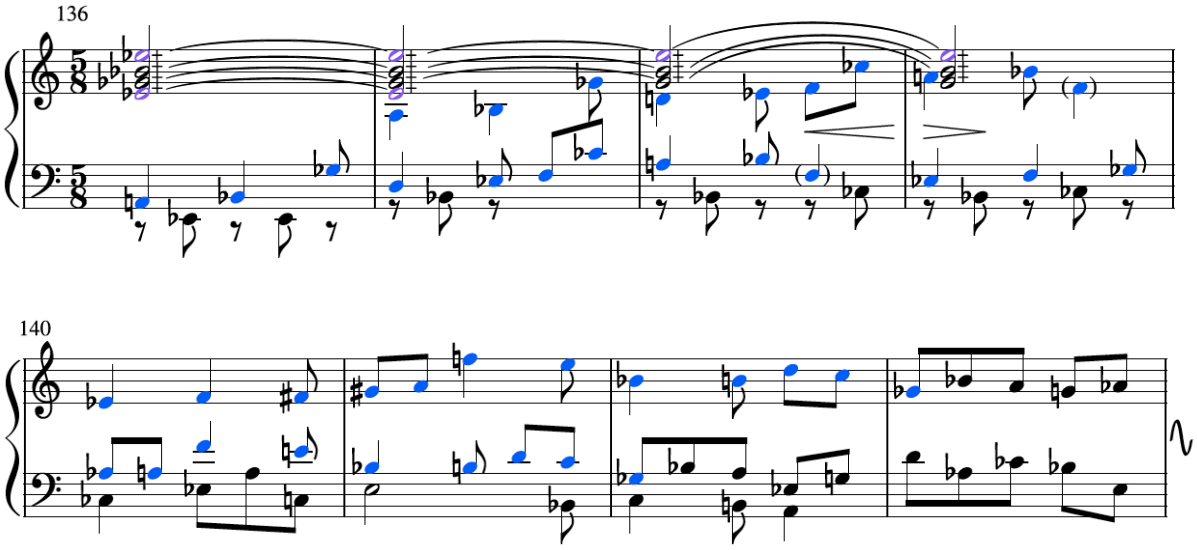


Figure 4–82: Hofmeyr, Piano Sonata, movement III, bb. 136-143

In part 8 (bb. 179-193), as also mentioned in relation to the return of A_5 above, subject B_1 does not return as an isolated statement. Instead, it is accompanied by tetrachords in the quaver filler rhythm characteristic of parts 4 and 6 (Figure 4–83).

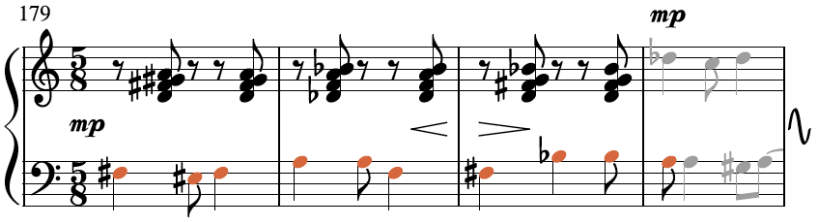


Figure 4–83: Hofmeyr, Piano Sonata, movement III, bb. 179-182

The part contains a total of four statements of B_1 with a bridge between the second and third, as listed in Figure 4–84. Part 8 (bb. 179-193) is an ic 5 transposition of part 2 (bb. 39-53), but with some minor intervallic changes and octave displacements. A fractal organisation is again present, since the respective consecutive entries of B_1 within parts, and more generally between part 2 and its reprise (part 8) are related by ic 5. The bridge passage initially played in bb. 54-55 of part 2 does not return in part 8.

Length	Material	Voice	Starting note	Start	End	Notes
bb. 179-182	Subject B_1	Tenor	F#	b. 179	b. 182	
bb. 182-185	Subject B_1	Alto	D ♭	b. 182	b. 185^2	
	Subject B_{1a}	Tenor	A	b. 182^2	b. 185^2	
bb. 185-186	Bridge			b. 185^3	b. 186	Two voices
bb. 187-190	Subject B_{1a}	Alto	D	b. 187^2	b. 190^2	
	Subject B_1	Tenor	B ♭	b. 187	b. 190^1	
	Subject B_1	Bass	G ♭	b. 187	b. 190^1	
bb. 190-193	Subject B_1	Soprano	C#	b. 190	b. 193^2	
	Subject B_1	Alto	F	b. 190^2	b. 193^2	Not direct transposition, some intervallic and rhythmic changes
	Subject B_{1a}	Tenor	A	b. 190^2	b. 193^3	Overlaps with the start of the following subsection
	Subject B_{1a}	Bass	C# [D#]	b. 190^2	b. 193^4	Not direct transposition, some intervallic and rhythmic changes; overlaps with the start of the following subsection

Figure 4–84: Hofmeyr, Piano Sonata, movement III, part 8 – fugal statements and compositional content

Part 9 (bb. 193-205) is not a direct transposition of the structurally corresponding part 3 (bb. 56-72). In the original part 3, subject A_5 is combined with countersubject *F* and then stated in canon with another instance of A_5. This time in part 9, however, A_5 is used in inverted form and combined with B_1, as illustrated in Figure 4–85.

Length	Material	Voice	Starting note	Start	End	Notes
bb. 193-196	Subject A_5 inverted	Soprano	G ♭	b. 194	b. 196	Shortened and overlaps with the other inverted A_5
	Free material	Alto		b. 194	b. 196	
	Subject A_5 inverted	Tenor	G ♭	b. 193	b. 196	Shortened and overlaps with the other inverted A_5
	Subject A_5 inverted	Bass	C	b. 193	b. 196	Shortened and overlaps with the other inverted A_5
bb. 197-200	Subject A_5	Soprano	B	b. 197		Continues into the next A_5 statement starting in b. 200
	Subject B_1	Tenor	A ♭	b. 197	b. 200^2	
	Subject B_1	Bass	F	b. 197	b. 200^2	Not direct transposition, changes in intervallic content
bb. 200-203	[Subject A_5]	Soprano			b. 203	Continuation of A_5 stated in b. 197; final two bars omitted
	Subject B_1	Tenor	B	b. 200	b. 203^2	
	Subject B_1	Bass	F	b. 200	b. 203^1	Not direct transposition, changes in intervallic content
bb. 204-205	Bridge			b. 204	b. 205	Four voices

Figure 4–85: Hofmeyr, Piano Sonata, movement III, part 9 – fugal statements and compositional content

In bb. 193-196, three inverted and shortened versions of subject A_5 are stated in a stretto formation separated by ic 6. This passage of inverted material, which separates parts 8 and 9, is comparable to the three-bar phrase in bb. 105-107 that divided the middle section into halves. In bb. 197-203, A_5 and B_1 are stated in conjunction for the first time since their combination and juxtaposition in the development of the first movement, thus transforming the traditional sonata-rondo design. The longer seven-bar statement of A_5 is combined with two consecutive overlapping statements of B_1 and the quaver filler pattern, as illustrated in Figure 4–86. For most of the movement, the fugal explorations of A_5 and B_1 are clearly separated into different subsections. This superimposition of *A* and *B* material completes the trajectory of the double-fugue design and is particularly significant at this structural point just before the start of the coda, which features the return of C_1 transposed

to C minor in a quasi-recapitulation within the double-form design, and its combination with the first eight bars of A_5.

While A_5 is not changed from its initial statement at the start of the movement, B_1 as stated in the tenor, is here not only transposed but overlapped, with the last note of the first statement of B_1 becoming the first note of the second statement in b. $200^{1\text{-}2}$. B_1 is also doubled at ic 3 in the bass, but with some intervallic changes in this case in addition to the use of the quaver filler. A *poco rallentando* bridge passage widens and *crescendos* in bb. 204-205 to prepare the *fortissimo* start of the coda in b. 206.

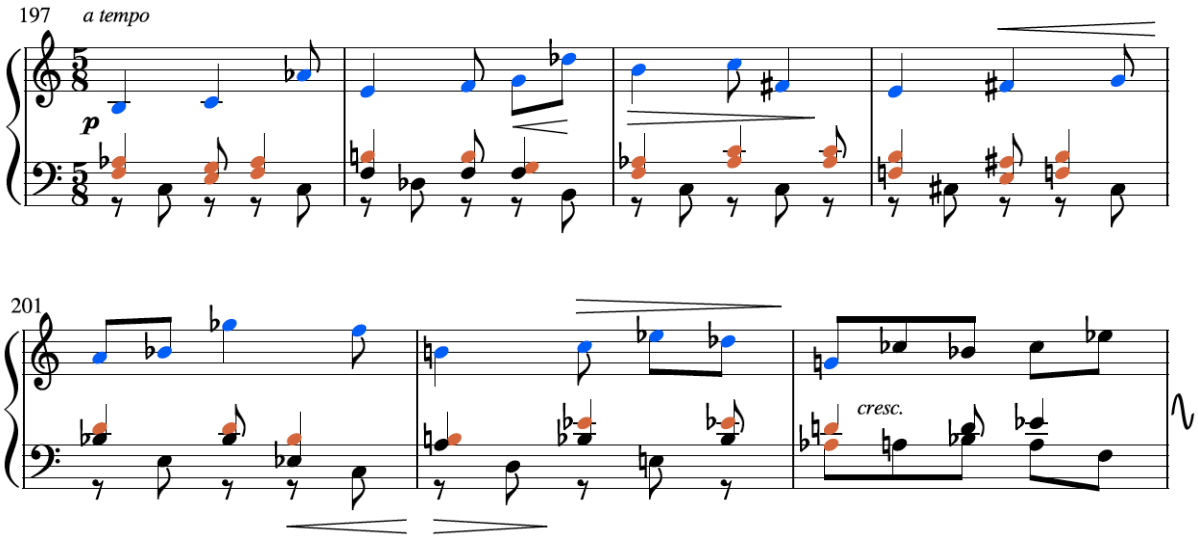


Figure 4–86: Hofmeyr, Piano Sonata, movement III, bb. 197-203

Coda (bb. 206-252)

The coda is structured as a continuous whole, but is further divisible into two parts according to the thematic material applied. Part 10 (bb. $206\text{-}234^2$) resembles a shortened, varied reprise of the middle section and also shares many of its characteristics:

- An abbreviated statement of C_1 corresponding to bb. 1 and 10-16 of *C* in the second movement is played from bb. 206 to 234^2 as a counterpoint to several entries of A_5, B_1, *G* and free material (Figure 4–87).
- Subject A_5 returns in inverted and shortened form.
- The quaver filler pattern is used as a rhythmic embellishment in most statements of A_5 and B_1.

- The statements of C_1 is varied through the use of trichords (often triads) with octave doubling of the melody.
- Consecutive entries of B_1 are overlapped towards the end of the part (bb. 226-233).

While the A_5 and B_1 statements used in conjunction with C_1 are transformed from their initial formats at the start of the movement through transposition, truncation, inversion and overlapping, they clearly retain their original characters.

Length	Material	Voice	Starting note	Start	End	Notes
bb. 206-213	Subject C_1	Soprano		b. 206		
	Subject A_5	Bass	F#	b. 206	b. 213	Stated in octaves with some intervallic changes, not direct transposition
bb. 214-217	Subject C_1	Soprano				Continuation of C_1 in tetrachords
	Subject A_5 inverted	Bass	A♭	b. 214	b. 217	Stated in octaves
bb. 218-221	Subject C_1	Soprano/alto				Continuation of C_1 in octaves with changes in the rhythm of the lower voice
	Subject B_1	Soprano/alto	B	b. 218	b. 221	
	Subject B_1	Soprano/alto	G	b. 218	b. 221	Not direct transposition, some intervallic changes
	Free material	Bass		b. 218	b. 221	
bb. 222-225	Subject C_1	Soprano/alto				Continuation of C_1 in octaves flanking countersubject *H*
	Countersubject *G*	Soprano/alto	F#	b. 222	b. 225	
	Subject A_5 first segment	Bass	Gx	b. 222	b. 225	Stated in octaves
bb. 226-229	Subject C_1	Soprano				Continuation of C_1 in tetrachords
	Subject B_1	Tenor	C	b. 226	b. 229[2]	Overlaps with the following statement
	Subject B_1	Bass	A♭	b. 226	b. 229[2]	Overlaps with the following statement
bb. 229-232	Subject C_1	Soprano				Continuation of C_1 in tetrachords
	Subject B_1	Tenor	D#	b. 229	b. 232[2]	Overlaps with the following statement
	Subject B_1	Bass	B	b. 229	b. 232[2]	Overlaps with the following statement
bb. 232-234	Subject C_1	Soprano			b. 234[2]	Continuation of C_1 in tetrachords; overlaps with the following subsection
	Subject B_1	Tenor	F#	b. 232	b. 233	Shortened
	Subject B_1	Bass	D	b. 232	b. 233	Shortened

Figure 4–87: Hofmeyr, Piano Sonata, movement III, part 10 – fugal statements and compositional content

In contrast to the middle section, however, C_1 is limited to the soprano line and transposed to C minor, thus supplanting the E♭-minor tonality of the second movement with the opening tonality of the first movement. *C* then functions as the second theme within the double-function design, since material from the second movement, after being developed, returns in the coda as a quasi-recapitulation within the opening key. The second segment of subject A_5 does not return independently, and the interjection of inverted material (bb. 105-107) and countersubject *F* are also not reprised. The order and manner in which subjects A_5 and B_1, countersubject *G* and free material are combined with C_1 in the coda are not an exact reprise of the middle section. Figure 4–88, for example, illustrates the start of the coda in which a full-length version of A_5 is combined with C_1. In the first eight bars of part 4 (bb. 73-80), in contrast, B_1 and the first segment of A_5 were stated

consecutively alongside C_1. There are also further transpositional and length changes of subjects, as detailed in Figure 4–87.

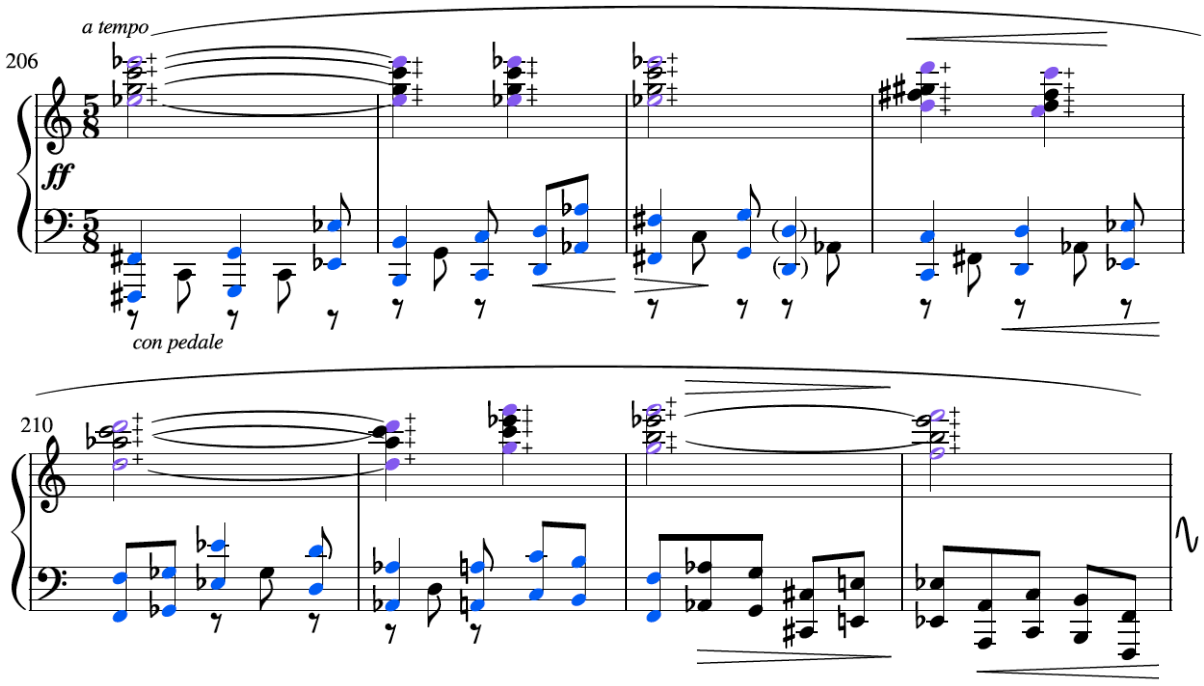


Figure 4–88: Hofmeyr, Piano Sonata, movement III, bb. 206-213

The application of C_1 ceases in b. 234^2 and indicates the start of part 11 (bb. 234-252), with the final C-major chord of C_1 in b. $234^{1\text{-}2}$ becoming the first chord of the B_1 subject that follows. The sudden change in dynamics and the replacement of the legato phrasing of C_1 with the rhythmic character of B_1 from b. 234^3 further emphasise this structural change. In contrast to material of earlier subsections, part 11 has a more developmental and cadenza-like character based on hexatonic and motivic *x* sequences derived from A_5 and B_1 (Figure 4–89).

Length	Material	Voice	Starting note	Start	End	Notes
bb. 234-237	Subject B_1	Soprano	C	b. 234	b. 237^2	Stated in tetrachords
	[Subject A_5]	Bass	G	b. 234	b. 234	Sequential material based on A_5
bb. 238-241	Subject B_1	Soprano	E	b. 238	b. 241^2	Stated in tetrachords
	[Subject A_5]	Bass	-			Sequential material based on A_5
bb. 241-245	[Subject B_1]	Soprano	D#	b. 241	b. 245	Sequential material based on B_1
	[Subject A_5]	Bass	-			Sequential material based on A_5
bb. 245-248	Free material			b. 245	b. 248	Cadenza
bb. 249-252	*X*	Soprano		b. 249^3	b. 252	*X* material from movement I
	Subject A_5	Bass	B	b. 250	b. 252	Stated in octaves and shortened

Figure 4–89: Hofmeyr, Piano Sonata, movement III, part 11 – fugal statements and compositional content

The hexatonic material in the left hand of bb. 234-244 forms an ascending sequence of overlapping *x* motives derived from iterations of the opening three notes of A_5 separated by ic 4 (Figure 4–90).

The motives are paired to form an eight-quaver unit in polymetric counterpoint with the $\frac{5}{8}$ design of B_1. Two complete statements of B_1 in bb. 234-237[2] and 238-241[2] are linked by a repeat of the last four notes of B_1, also forming an *x* motive. After the second statement, the same motive is repeated three times, leading up to the final *fortissimo*. The entire section recalls the sequence of basic *x* motives in bb. 32-35 of the first movement and the hexatonic climax of *B* at the end of the development of the first movement (bb. 131-136). It is also characterised by a closing wedge design comprising basic *x*, as with bb. 238-241[1] of the first movement, but is this time split between the hands with the left-hand material ascending and the right-hand material remaining constant.

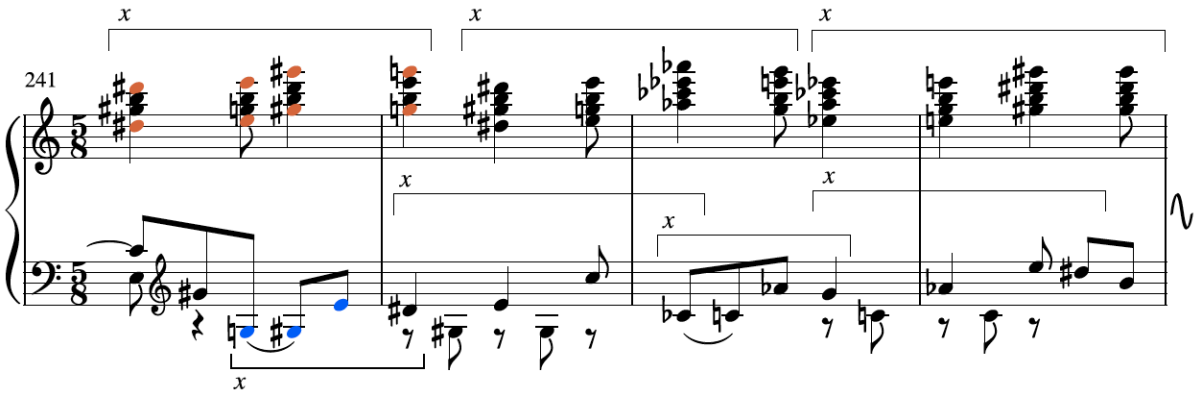


Figure 4–90: Hofmeyr, Piano Sonata, movement III, bb. 241-244 – motivic content

In bb. 245-249[1], a *fortissimo* cadenza-like passage of octaves based on overlapping hexatonic *xR* and *xI* motives prepares the final *fortississimo* and *marcatissimo* phrase of the work (Figure 4–91). In this bold and dramatic final phrase (bb. 249[3]-252[2]) the *X* material stated in bb. 1-3[1] of the first movement returns in varied form in the right hand against three-note excerpts of A_5 in the left. The melody of *X* returns in the C-minor tonality it was played in at the very start, while A_5 also returns on the same transposition in which it first occurred in bb. 9-10 of the first movement.[204] In a fitting conclusion, clear statements of the *x* motive stated at the outset of the Sonata are also utilised in both the *X* and A_5 material at the very end, while the return of *X* in the original C-minor tonality further supports the double-function design the sonata cycle conforms to as a whole.

[204] In this instance, however, D♭ resolves directly to C without progressing through B♮.

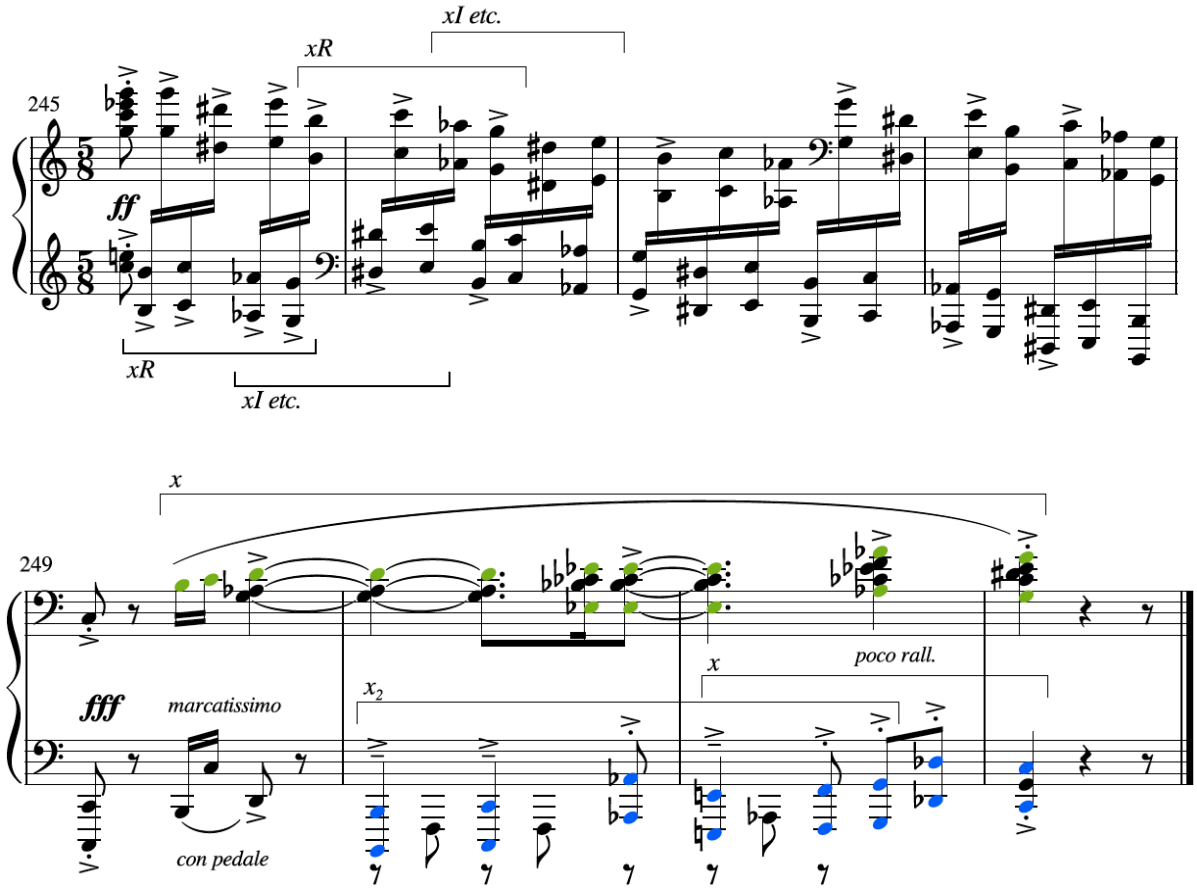


Figure 4–91: Hofmeyr, Piano Sonata, movement III, bb. 245-252 – motivic content

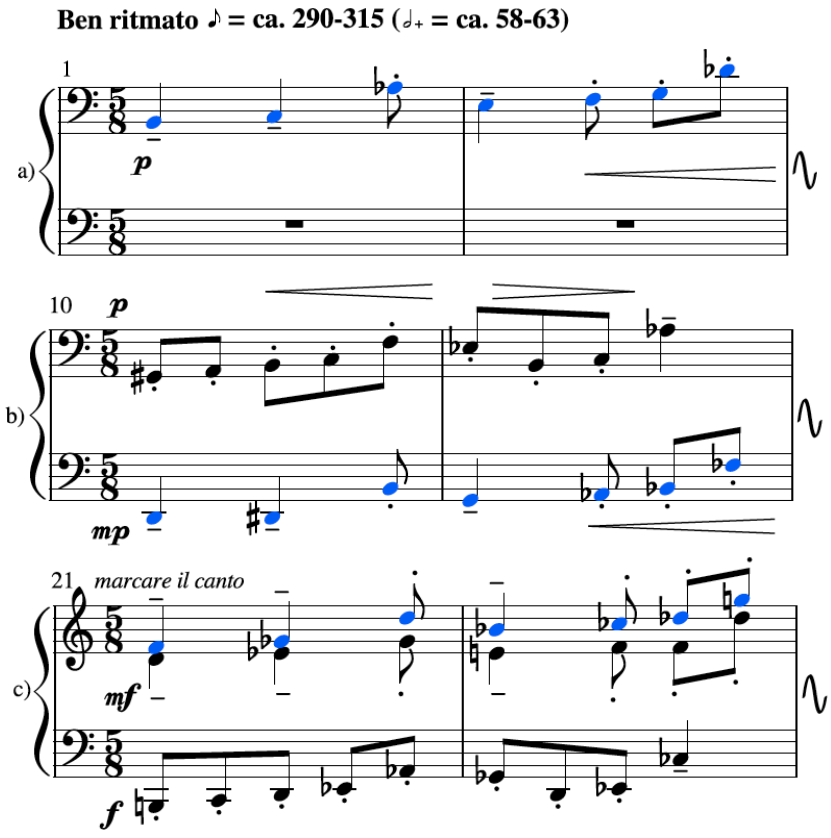
4.4.4.2 Tonal relations

Tonality plays an important role not only in the delineation of subsections in the movement, but in linking these subsections to earlier movements in terms of the double-function design. Most of the harmonic materials applied are similar to those discussed in relation to the first two movements, and comprise:

- quartal complexes, especially QA, QB and QC compounds as well as their truncated and gapped versions;
- chromatic chains;
- octatonic and hexatonic writing;
- extended and enhanced half-diminished sonorities; and
- other tertian constructs in enhanced and extended format.

These sonorities are applied within an expanded tonal framework that makes considerable use of ambiguity and the oblique. Since a thorough discussion of the harmonic contents of thematic material was included for the first two movements, the following sections concentrate only on harmonic applications exclusive to this movement, and on the role tonality plays in the double-function design and in the integration of the movements into a sonata cycle. It is notable that the prominence of contrapuntal writing in the movement results in the overlapping of harmonic entities and an increased application of non-chord notes that not only complicates the vertical analysis of structures but transforms the harmonic palette. The use of whole-tone constructs is another important characteristic of the third movement that was not dominant earlier, and which plays a significant role in the recharacterisation of the original *A* and *B* material.

A_5 material



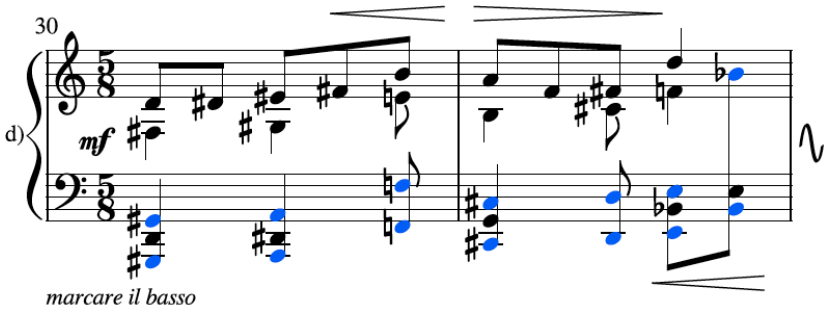


Figure 4–92: Hofmeyr, Piano Sonata, movement III, bb. 1-2, 10-11, 21-22 and 30-31

Tonal relations play a coherent role in the different statements of the A_5 subject, since each A_5 statement in part 1 and bb. 147-178 of part 7 is related by ic 3, as illustrated with the four entries in Figure 4–92 coloured in blue. Subsequent A_5 subsections also have this ic 3 relation, with bb. 147-178 of part 7 an ic 3 transposition of the corresponding material in part 1 (bb. 10-38), thus resulting in a fractal relationship between smaller and larger A_5 contents.

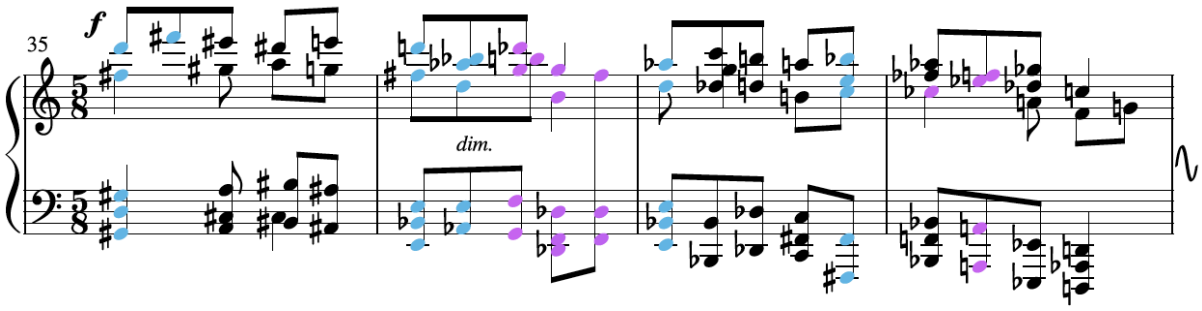


Figure 4–93: Hofmeyr, Piano Sonata, movement III, bb. 35-38

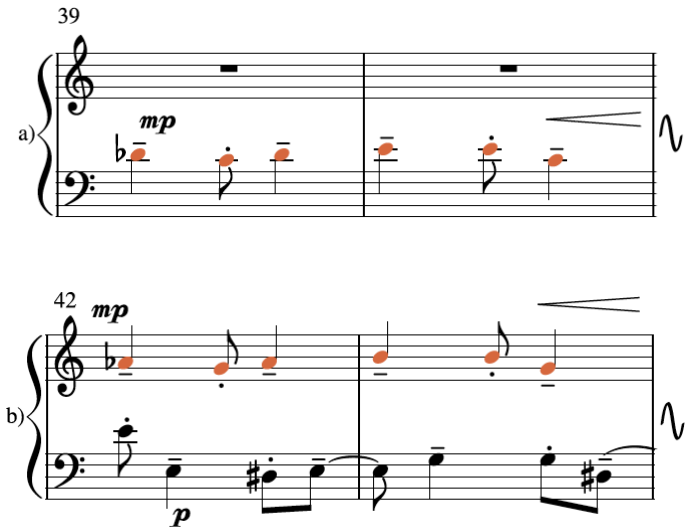
Figure 4–93 illustrates an excerpt of the final entry of A_5 in part 1 with the subject in the bass doubled at ic 0 in the tenor or alto. Half of the content here constitutes whole-tone constructs (which is even more apparent in the B_1 content discussed hereafter) and another third can be viewed as whole-tone constructs with an added note. In this and subsequent figures, content corresponding to the whole-tone collection that includes pitch class 0 (C-D-E-F#-G#-A#) is coloured light blue, while the collection including pitch class 1 (C#-D#-F-G-A-B) is coloured lilac.

The excerpt opens in b. $35^{1\text{-}2}$ with a whole-tone compound that can be labelled $\mathbf{II^{7/-3}}$ in F# minor and progresses to the quartal complex QA[vii]$^{-7}$ or $\mathbf{III^7}$ in b. 35^3. An octatonic decoration of $\mathbf{VII^7}$ of B minor is played in b. $35^{4\text{-}5}$, which is followed by a number of whole-tone sonorities in bb. 36-37^1 that correspond to set class (0268) or the French chord. Two gapped quartal compounds follow: QB[2]$^{-10}$ in b. $37^{2\text{-}3}$ and QC[0]$^{-10}$ in b. 37^4. The (0268) whole-tone set class returns in b. 37^5 where it makes out

part of the QC[0]$^{-10}$ complex that preceded it, and also in b. 38$^{1-2}$. The phrase concludes with two half-diminished sonorities on D♭ and D♮ in bb. 38^{3} and 38$^{4-5}$ respectively, of which the latter is embellished with an added eleventh to generate QC[8]. While some of the whole-tone collections in this extract are used outside a particular context, others double as gapped quartal compounds or octatonic subsets. The compounds in bb. 36^{2} and 37^{1} are equivalent to the French chords of either D major/minor or A♭ major/minor, while those in bb. 36$^{3-5}$ are consistent with the French chords of either F major/minor or B major/minor. Together these chords generate an octatonic collection. The use of complementary symmetrical subsets of a modular cycle is a fairly common practice in Hofmeyr's music, most often consisting of two French chords ic 3 apart in the octatonic, or two augmented triads ic 1 apart in the hexatonic system (cf. the climax of the development of the first movement, bb. 131-138). While both chord types are subsets of the whole-tone scale, their appearance rarely coincides with a full use of the latter.

B material

As with the A_5 subjects, the entries of B_1 are related by a certain interval class both within a subsection and between different subsections, thus establishing a fractal relationship. In this instance, consecutive B_1 entries are related by ic 5 within part 2 and part 8, and by the same transposition on a larger scale between bb. 39-53 of part 2 and bb. 179-193 of part 8. Figure 4–94 illustrates the four respective entries of B_1 in part 2, coloured in orange, with the ic 5 relation between the D♭ and A♭ starting notes apparent.



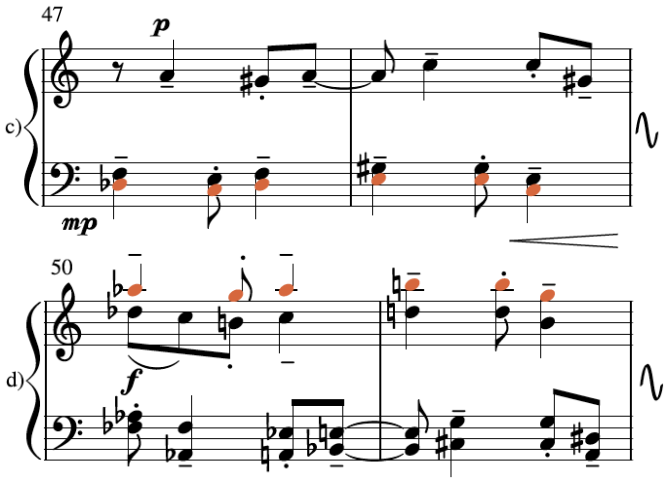


Figure 4–94: Hofmeyr, Piano Sonata, movement III, bb. 39-40, 42-43, 47-48 and 50-51

Simultaneous statements of B_1 in both original and delayed, or then subject and countersubject formats, comprise a single interval class, as is evident with the use of ic 4 intervals between the different voices in Figure 4–94b-d. The stacking of ic 4, or the major third equivalent interval, generates augmented triads. While these triads make out part of the whole-tone system individually, their contrapuntal staggering generates first hexatonic and then octatonic and whole-tone vertical complexes (Figure 4–95).

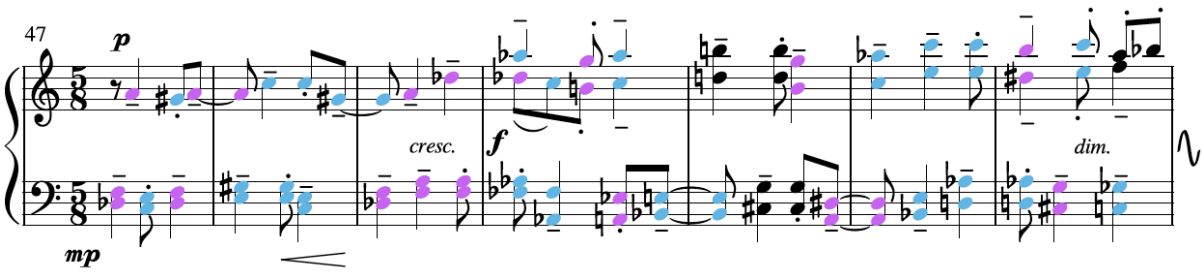


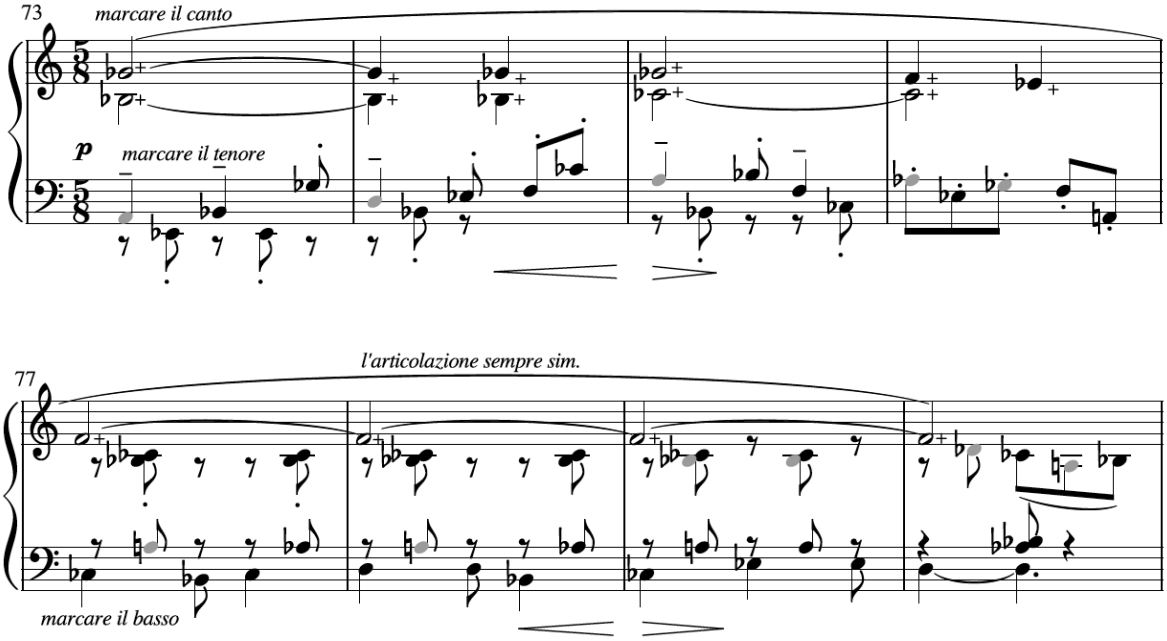
Figure 4–95: Hofmeyr, Piano Sonata, movement III, bb. 47-53

The shortened B_1 head-motive used as a subject in the fugue also makes out part of the hexatonic system, as discussed earlier in relation to the first movement. The combination of these elements results in a fairly homogenous section in which intervals and chords of the same quality are utilised within hexatonic and whole-tone systems. With the combination of two voices (e.g. bb. 42-45[2]) all intervals are ic 4, while the combination of three voices (e.g. bb. 47-50[2]) results in hexatonic subsets. From b. 50[3] the compounds belong to different octatonic and whole-tone scales. The homogeneity of these passages is further obscured through the use of B_{1a}, or the off-beat version of B_1, which delays the chordal resolution in every instance. It is only with the fourth entry of B_1 that chord qualities are somewhat varied through the application of intervallic changes in the lowest voice

against the augmented triads in the top three voices. A large number of whole-tone tetrachords are applied, as seen with the frequent use of set class (0248) in bb. 50^{5}, 51^{5}, 52^{2}, $52^{4\text{-}5}$ and 53^{2}.[205] These sonorities are equivalent to $\mathbf{V^{7/\#5}}$, or the earlier mentioned augmented triads with an added minor seventh, and are this time applied in true whole-tone fashion outside the hexatonic system. Quartal compounds are also present, especially before the delayed resolutions to whole-tone structures: $Q[4]^{\flat 13/\text{-}7/\flat 4}$ in b. 50^{3}; $Q[11]^{10/\#7}$ in b. 51^{1}; $QB[2]^{\text{-}10}$ in b. $51^{2\text{-}3}$; $QA[11]^{10}$ in b. 53^{1}; $QC[6]^{10}$ in b. 53^{5}; and $Q^{10/\#7/\#4}$ respectively on [9] in b. 52^{1}, [1] in b. 53^{3}, and [6] in b. 53^{4}.

C material

The E♭-minor tonality of the second movement returns with the complete statement of C_1 in the middle section (bb. 73-139).[206] In this section, the tonality is more stable, as was also characteristic of the second movement, and whole-tone collections are far less common than in A_5 and B_1.



[205] On these beats the left- and right-hand parts align to form (0248) set classes. Throughout the passage, however, chord resolutions are delayed as result of the left-hand part following a quaver after the right.

[206] While the middle section is referred to as a single entity here, it should be noted that it is divided into halves by part 6 or the inverted interjection of A_5, as discussed earlier.

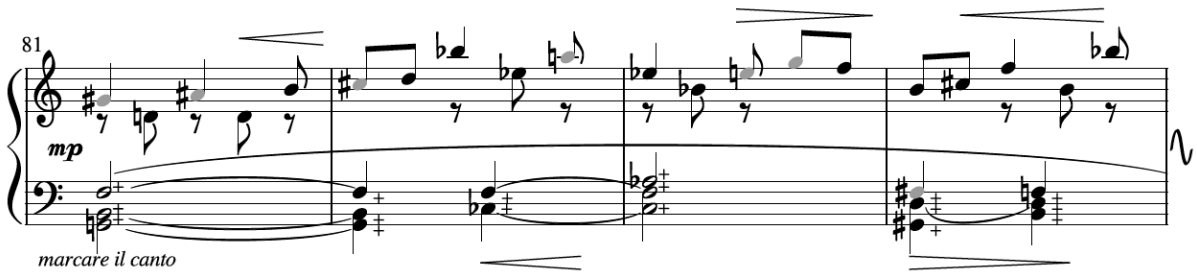


Figure 4–96: Hofmeyr, Piano Sonata, movement III, bb. 73-84

The middle section opens in bb. 73-80 with a phrase that concludes with an imperfect cadence in E♭ minor (Figure 4–96). At the start of the second movement the **I** sonority of E♭ minor (b. 73) also progressed to QB[iii] or **II$^{11/-3}$** (bb. 74-75). In this instance, however, C_1 is cleverly combined with A_5 within the earlier harmonic succession. The octatonically embellished French chord and **V^{9}** of the same tonality are played in bb. 76 and 77-78 respectively, and again in bb. 79 and 80.[207] A modulation to F# minor follows, with the octatonically embellished alternative German chord[208] in bb. 81-82^{3}, QC[iv] in bb. 82^{4}-83, QC[vi] in bb. 84$^{1-3}$, and **VII$^{7/+♭5}$** in b. 84$^{4-5}$, which prepares the return of **I** in b. 85. The use of QC[iv] and QC[vi] in this instance also resembles dominant replacements or decorations, since both sonorities include three chord members of the enhanced **VII^{7}** sonority that follows in b. 84.

Coda

The *C* material stated in E♭ minor in both the second movement and the middle section of the third movement returns in C minor in the coda. This tonal change plays an important role in the overall double-function design of the Sonata, with *C* acting as second theme that is recapitulated in the key of the first movement at the end. At the start of the coda, as was the case at the start of the middle section, C_1 and A_5 are combined in a phrase that ends in an imperfect cadence. The harmonic content of bb. 206-231 is in fact similar to that of bb. 73-78, as is evident with the application of **I** of C minor in b. 206, QB[iii] or **II$^{11/-3}$** in bb. 207-208, the octatonically enhanced French chord in bb. 209-211^{2}, and an extended dominant sonority in bb. 211^{3}-213. In this instance, as illustrated in

[207] The French chord in b. 79 is not octatonically decorated but enhanced through the addition of a **v** pedal (B♭).

[208] The alternative German chord is equivalent to **VII$^{7/♭3}$** in the minor and usually progresses directly to **I** and not **V**. It is also equivalent to the traditional German chord of the **iv** key, thus G♮-B-D-E# in F# minor.

Figure 4–97, the French quintad and **V[13]** are played, the latter decorated with changing-note figures in the bass.

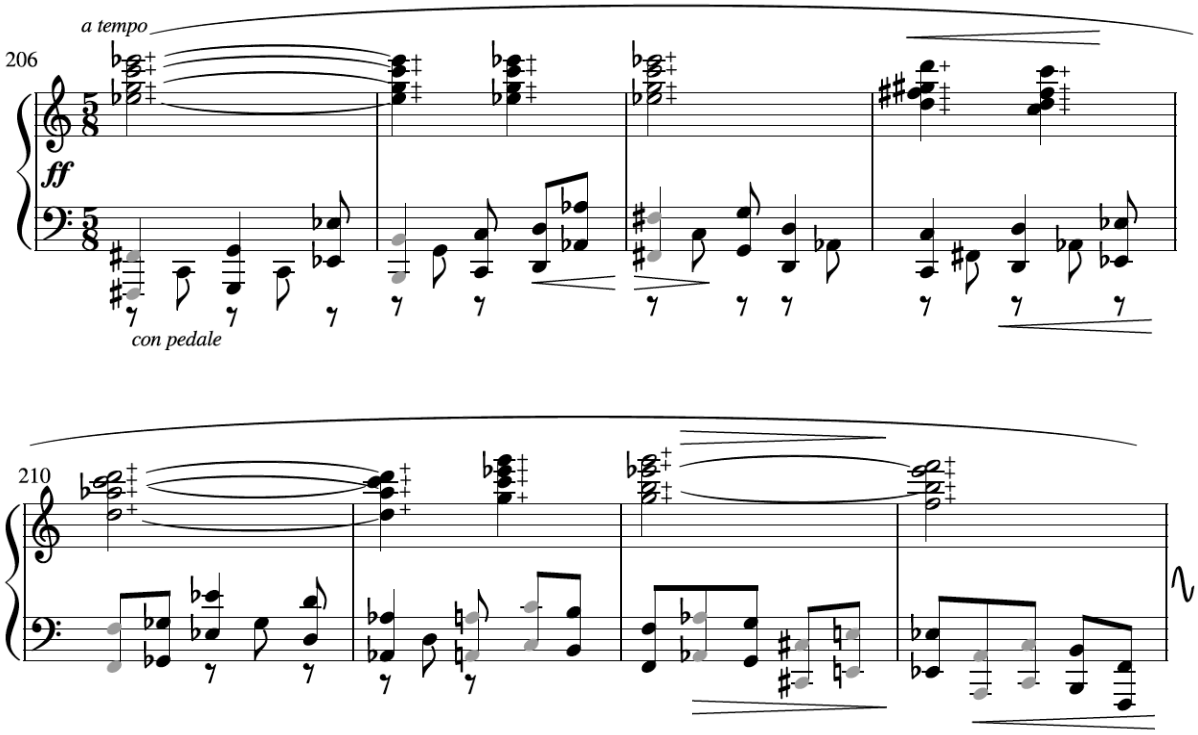
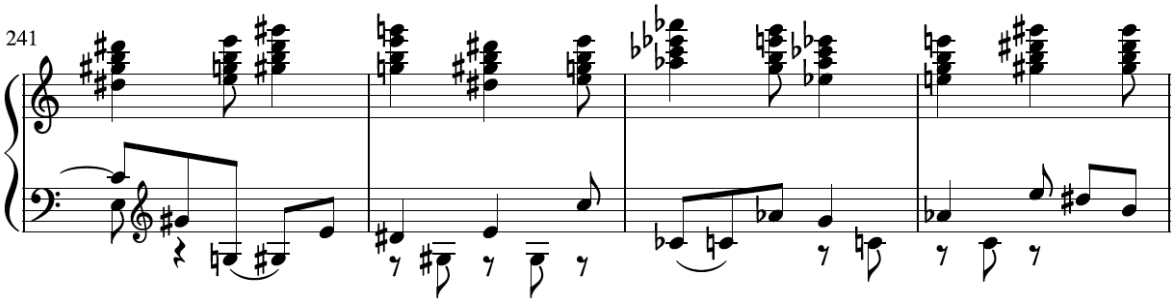


Figure 4–97: Hofmeyr, Piano Sonata, movement III, bb. 206-213

The C-minor tonality is also reaffirmed at the start and end of the final hexatonic elaboration of B_1 (bb. 234-245[1]), and after the virtuosic, cadenza-like passage based on *x* in bb. 245[2]-249[1] (see Figure 4–91). In this passage, motives of A_5 and B_1 are combined into a single hexatonic system: C-D#/E♭-E♮-G♮-G#/A♭-B/C♭, as illustrated with bb. 241-249[1] in Figure 4–98.



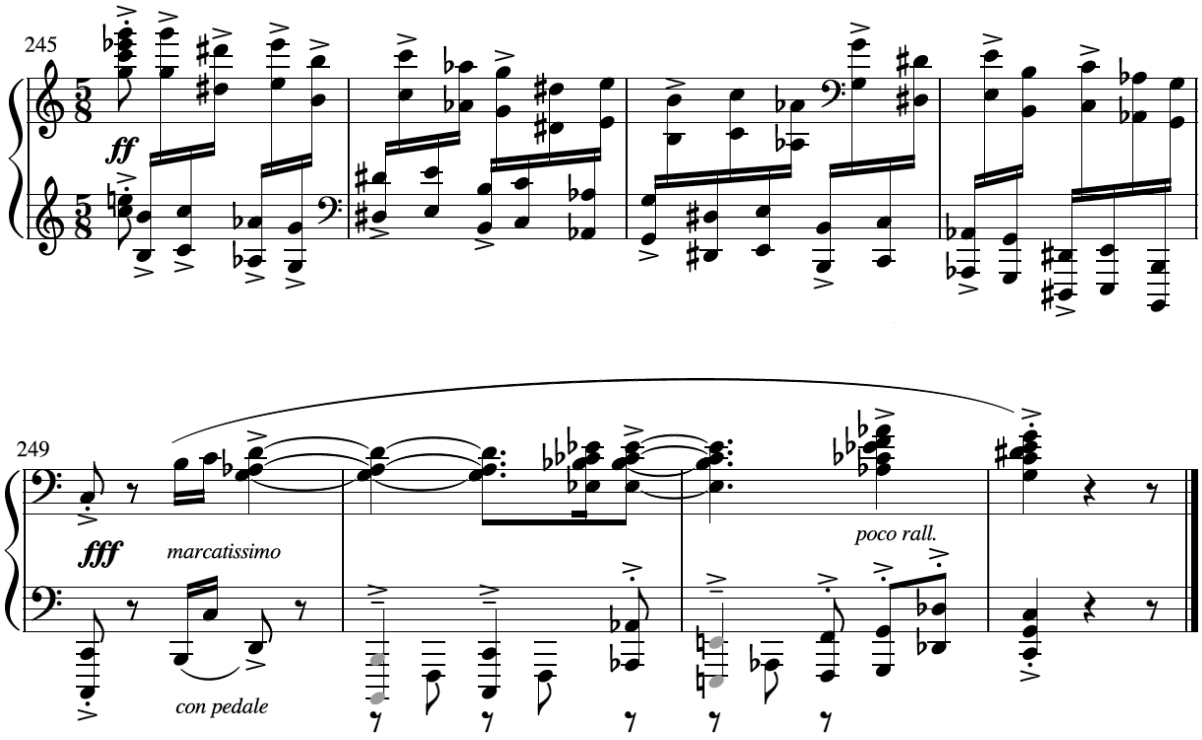


Figure 4–98: Hofmeyr, Piano Sonata, movement III, bb. 241-252

The tetrachords derived from B_1 as stated in the right-hand part alternate E minor and G#/A♭-minor chords, and terminate on a C tonic with double-step major and minor third in b. 245^{1}. Following a descending hexatonic passage of octaves in bb. $245\text{-}249^{1}$, *X* and A_5 are combined within the final perfect cadence onto a C-major-minor triad. Two embellished quartal compounds are fittingly used in this instance, with QC[vi] in bb. 249^{4}-250^{3} and QC[vii] in bb. 250^{4}-251^{3}. The former can be built in thirds as the predominant $\mathbf{II^{11/-9}}$ of C minor, while the latter is equivalent to a half-diminished with added eleventh on **iv** as often used by Hofmeyr in the half-diminished equivalent perfect cadence. This time, however, QC[vii] does not resolve directly to the tonic, but progresses through an enhanced $\mathbf{V^{9}}$ of C minor in similar fashion to the *Il Penseroso* example. In b. $251^{4\text{-}5}$ we find $Q[iv]^{\#16/\#4}$ or an enhanced $\mathbf{V^{9/+6/\flat5}}$ which contains all the notes of the half-diminished on **iv** that served as the basis for the preceding QC[vii].

The movement ends in b. 252 with a perfect cadence on a C tonic, but with a double-step major and minor third, as applied earlier in b. 245^{1}. In a tonal context, this fusion of C major and C minor is fitting in bringing the Sonata to a final close. In the first movement, both *X* and *A* contain elements of C minor, while the initial A-major tonality of *B* is transposed to its parallel major in the recapitulation. The E♭-minor second movement, which serves as second subject in the double-function design, is recapitulated in C minor in the coda of the third movement. The final chord of the

Sonata then combines the final C-minor tonality of the *X*, *A* and *C* material with the final C-major tonality of *B*. It is also notable that the hexatonic collection used in bb. 234-249[1] contains both the C-major and C-minor triads, even though these sonorities are avoided until their combination in b. 245[1] and at the very end. The major/minor triad also constitutes the four notes that the two primary modular collections used in the work (the hexatonic and octatonic scales) have in common.[209]

4.4.5 Sonata as a whole

In accordance with traditional sonata practices, Hofmeyr's Piano Sonata comprises three separated, contrasting movements in a fast-slow-fast design. The separate movements are, however, thematically and tonally interrelated, and together make out part of a homogenous sonata cycle with a decided yet varied double-function design. While the structural, thematic and tonal attributes of the work are traditionally based on the one hand, they are also modified, novel and extended on the other.

The opening movement has a modified first-movement design, with a clearly delineated exposition, development and recapitulation, in which both thematicism and tonal relations play a significant role in structural delineation and characterisation, albeit on a deeper level than that usually apparent in such designs. Following a *Grave* introduction (*X*), two contrasting, characterful, motivically interrelated thematic areas are defined in the exposition on specific, contrasting pitch levels (not necessarily overarching tonalities): *A* (*Appassionato*) and *B* (*Dolcissimo e cullante*). The thematic material of *A* is transformed intrasectionally through changes in its rhythmic profile to generate materials of the transition and returns in varied form in the coda as both the subject and countersubject of a two-voiced fugato. Thematic material of *B* is developed less intrasectionally, but still undergoes various transformations, and concludes the development in a climactic hexatonic counterpoint.

The development section also adheres to traditional principles of first-movement design in its transformation of the thematic material of the exposition within a range of tonal centres. Moreover, both *X* and *A* return in their opening transpositions in the recapitulation, while *B* is transposed to the

[209] Pitch classes 8 and 11 must be added to the C-major-minor triad to form the hexatonic scale, while 1, 6, 9 and 10 should be added to form the octatonic scale.

parallel major of *X*, and to a certain extent the tonally ambiguous *A*. The coherences between *X*, *A* and *B* are brought into concentrated focus in the *Presto* coda when the two-voiced fugato based on *A* is followed by quotations of *B* and *X* in the opening keys, and with the final reference to the germ *x* motive that was introduced at the outset, thus bringing the thematic and tonal cycle to a close.

Deviations from traditional practice include: the focus on various contrapuntal combinations and juxtapositions of the previously separated head-motives of *X*, *A* and *B* in the development, while at the same time retaining their initial characters; the anticipated recapitulation of A_4 in the development and its omission from the recapitulation; and the ambiguous, varied return of *X* as both the end of the development and the start of the recapitulation, while also functioning as a bridge to the more recognisable return of *A*. Further notable are the central role played by *X* as motto that marks significant junctions in the movement's macro structure and as motivic basis (*x* derivatives) for both *A* and *B*, as well as the ambiguous tonal character of *A*, which combines elements of C minor, F minor, F double-harmonic minor as well as octatonic transitory areas. Hofmeyr's application of a complex, expanded, indirect and dynamic tonal language that makes considerable use of ambiguity and the oblique also obscures traditional tonal relations in terms of a first-movement design from a more general aural perspective.

The *Tema con variazioni* second movement conforms to traditional sonata practices in terms of its dark and gloomy character, slow tempo, tonal properties and theme-and-variations design. The movement has a straightforward structure that comprises a *Solenne* theme and five variations with varying characters, tempos and thematic contents, but with some intersectional reprising. An underlying ternary structure is also present, with the lively *Più agitato* and *Maestoso* central variations representing a middle section flanked by two calmer, closely related *Scorrevole* variations, and the tonally and melodically distinctive final *Sognante* variation representing a coda.

Three original thematic ideas unrelated to the first movement are utilised in the second movement (*C*, *D* and *E*), of which the theme (*C*) is the most significant since it is developed in variations 1 to 4. In these variations, the E♭ centrality, melodic material and fundamental harmonic successions of the theme also return, albeit transformed to different extents through chromaticism, enhancements, modal change, etc. In contrast to the first movement, a definite E♭ centrality is maintained, with a greater dependence on **I** and **V** sonorities and cadential closes, as well as fewer and only transitory modulations to foreign keys. Mention should be made of the conflation of earlier material in variation 4, and the rather unconventional, extended and contrasting final variation with its

ambiguous tonal interplay between the E♭ minor, major and Aeolian modes; largely dissimilar thematic material; and strong emphasis on B♭ in the melodic line that adds a Phrygian quality.

The *Fuga quasi danza africana* third movement, in accordance with many traditional finales, has a virtuosic character, fast tempo and a varied sonata-rondo design (*ABA*$_1$-*C*-*A*$_2$*B*$_1$*A*$_3$). Further influences from 20th-century sonatas are evident in the fugal writing, which is comparable to the late piano sonatas of Beethoven, and the double-function design resembling the well-known example by Liszt. The movement is also a double fugue primarily based on the principal themes of the first (*A* and *B*) and second movement (*C*), which are combined in various arrangements and recharacterised with a rhythmically articulated dance-like character, a fast tempo, and an asymmetric, irregular $\frac{5}{8}$ metre based on the rhythm cycles of some African musics.

In the opening and closing sections (both *ABA*$_1$), the original head-motive of *A* is extended to *A*$_1$ and is combined with countersubject *F* and free material, both of which comprise *x* derivates, in a four-voiced fugue. The expansive original *B* head-motive is significantly shortened to *B*$_1$ and is combined in a close stretto with a delayed statement of the same subject (*B*$_{1a}$). The middle section (*C*) is clearly delineated through the application of *C*$_1$, which is alternated between different voices; used in conjunction with alternating statements of *A*$_5$ and *B*$_1$; and divided into halves by a three-bar interjection of *A*$_5$ in inverted form. The extended coda starts off with a varied reprise of *C*$_1$ before continuing into a more developmental and cadenza-like passage in which *A*$_5$ and *B*$_1$ are broken down into fragments of *x* derivatives used in sequential formations.

While the harmonic language of the finale is similar to that of the first two movements, the particular focus on whole-tone constructs in the recharacterisation of the earlier *A* and *B* material, and the fractal relations present in the intersectional and intrasectional transpositions of both *A*$_5$ and *B*$_1$ are exclusive. The finale is also related to earlier movements from a tonal perspective, which contributes to the unification of material and the establishment of an overall cyclic design, since the initial statements of *A*$_5$, *B*$_1$ and *C*$_1$ correspond with their original transpositions in earlier movements.

A number of deviations from the sonata-rondo design are also apparent: the middle section does not only comprise *C*$_1$, but functions as a further development of *A*$_5$ and *B*$_1$ in combination with *C*$_1$, which suggests elements of a first-movement form too; the final subsection before the coda does not only comprise *A*, but a fusion of *A* and *B* for the first time since the development section of the first movement, which in accordance with the double-fugue nature of the finale is significant in its placement before the final transposed recapitulation of *C*$_1$; and *X*, *A*$_5$, *B*$_1$ and *C*$_1$ are combined in

various formations in an extensive coda that is pivotal as a recapitulation within the sonata's overall double-function design.

The three individual movements of Hofmeyr's Sonata together generate a single sonata cycle through both thematic and tonal interrelations. Such interrelations are not arbitrary but designed to function as components of the larger double-function design encompassing all compositional content of the work. Thematic interrelations play an important role not only on a macro level with the return of the principal head-motives of the first two movements in the third movement, but also on a micro level through motivic unity.

The *X* material stated at the outset of the work contains a fundamental *x* motive that informs the majority of the compositional content of the first and third movements. This *x* motive germ and its derivatives (x_1, x_2 and x_3) are transformed through inversion, retrograde and retrograde-inversion to make up most of the melodic and accompanimental materials of the *X*, X_1, A_1, A_2, A_3, A_4 and *B* material of the first movement, the A_5, B_1, *F* and free material of the third movement, as well as more transitional and cadenza-like sections. Motivic unity functions not only on a subliminal level, but is emphasised at critical structural points in the work, including: the opening of the first movement (*X*); the hexatonic climax of the development of the first movement (*B*); the wedge-shaped final build-ups in the coda of the first movement; the final phrase of the first movement (*B* and *X*); the hexatonic build-up in the coda of the third movement (*A* and *B*); and the concluding phrase of the third movement (*X* and *A*).

All the principal head-motives (*X*, *A*, *B* and *C*) applied both within and between sections and the respective movements, are thematically developed on a macro level. *X* material, apart from enclosing the motivic germ, has a motto-like function in the first movement and returns at important structural junctures, such as the start of the development and recapitulation, and at the end of the work. The development of *X* into X_1 is especially noteworthy since it unconventionally forms part of both the development and recapitulation of the first movement.

Both *A* and *B* are not only transformed within the principal theme areas of the first movement, but further varied through contrapuntal combination and juxtaposition along with *X* in the development section and the coda of the first movement. The main thematic materials of the second movement (*C*, *D* and *E*) are transformed in a number of ways in the six subsections of the *Tema con variazioni* second movement. Further transformations of *A*, *B* and *C* make up the essence of the compositional content of the double-fugue third movement, with the respective head-motives adopting a rhythmically articulated $\frac{5}{8}$ metre and a dance-like character. While A_5 and B_1 are first developed

individually as subjects in four-voiced fugues, they are also later combined with C_1 in various contrapuntal formations. In terms of the composition's double-function design, the opening movement represents the first subject area (*A* and *B*), the slow movement the second subject area (*C*), and the start of the third movement a development. Here, the considerable recharacterisation of *A*, *B* and *C* to the dance-like character of the third movement, as well as the combination of *A* and *B* with *C* for the first time in the work, signify this pronounced developmental character. Since the $\frac{5}{8}$ fugue encompasses the entire third movement, *A*, *B* and *C* do not return in their original thematic formations at the end of the composition. The emphasised return of the opening material of *X* at the very end, however, clearly clinches the double-function recapitulation from a thematic standpoint.

The double-function structure of the work is further underlined by the tonal relations between the main thematic materials of the respective movements. The first movement, which represents the first subject area in the double-function design, has a tonal centrality of C minor, as apparent from the emphasised opening and closing *X* material, and to a certain extent the tonally ambiguous *A* material. The initial A-major tonality of *B* is also transposed to C in the recapitulation of the first movement, albeit the parallel major. The predominant E♭-minor tonality of the second movement, which represents the second subject area in the double-function design, distinctly contrasts that of the first movement initially. The most significant tonal clarification of the double-function design is apparent in the extensive coda of the third movement, when C_1, which is initially stated in its original E♭-minor tonality in the middle section, is transposed to the C-minor key of the first movement. This tonal centrality on C is further emphasised in the climactic hexatonic elaboration of A_5 and B_1 fragments, leading to the two final perfect cadences. Here, however, Hofmeyr cleverly makes use of the triad on C with a double-step major and minor third, signifying both the final C-minor tonalities of *X,* C_1 and the ambiguous *A*, and the C-major tonality of the recapitulated *B*. The coda then noticeably represents the C-major/C-minor duality from a tonal perspective as a recapitulation in terms of the double-function design.

General tonal coherences are also evident in Hofmeyr's selection of principal key areas in the Piano Sonata, as well as on a micro level in the respective transpositions of A_5 and B_1 subjects in the third movement. The major-minor triad that concludes the movement corresponds to the subset shared by the hexatonic and octatonic modular collections utilised prominently in the work. The two other main tonal poles of the composition, the A-major tonality of the second theme (*B*) in the exposition of the first movement and the E♭-minor tonality of the second movement (*C*), which acts as second theme in the work as a whole, lie six accidentals away from C minor and C major respectively. This creates a coherent complex of tonalities three accidentals apart of which the triadic pitch

contents make up a complete octatonic collection and form a symmetrical pattern around the E♭/E♮ duality:

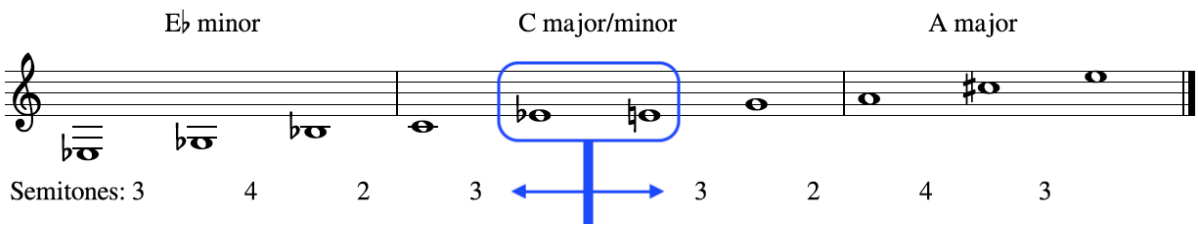


Figure 4–99: Symmetrical intervallic content around the central E♭/E♮ duality

Two subsidiary poles at six accidentals apart are created by the suggestion of F minor at the start of *A* and the B-minor start of the developmental section of the first movement. These coherences and the number of accidentals between the principal tonalities of the three movements are illustrated in Figure 4–100, alongside their respective thematic contents.

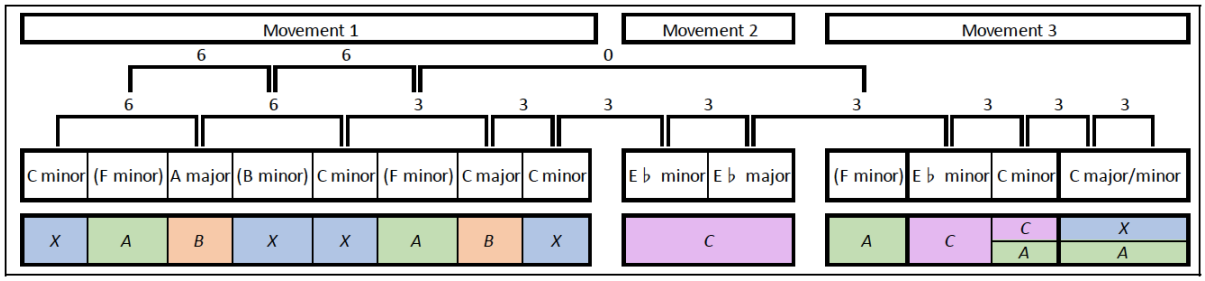


Figure 4–100: Overall tonal scheme with the number of accidentals between principal tonalities, and corresponding thematic materials

On a micro level, the transpositions of A_5 and B_1 subjects in the third movement are tonally coherent, since the fugal entries within subsections and between different subsections are related by the same respective interval classes, thus resulting in fractal dimensions. Mention should also be made of the tonal correspondence between the initial statements of A_5, B_1 and C_1 in the third movement with their respective transpositions in the first and second movement, which further integrates tonal materials in terms of an overall cyclic design. Tonal relations not only delineate subsections in the movement in terms of the first-movement and double-function design, but also play a role in unifying the different movements within a single sonata cycle on both subliminal and perceptible levels.

Chapter 5 – Graham Newcater (1941-): Piano Sonata – *Sapphire* (2013)

5.1 Biography

Graham Newcater[210] was born on 3 September 1941 in Johannesburg, South Africa. During his schooldays he played the piano, clarinet and trumpet, and also tried his hand at composition and conducting. Newcater was an autodidact as a budding composer, but later received guidance from Len Colvin, Arnold van Wyk (via correspondence) and Gideon Fagan. After school he went to the Natal Technical College to study mechanical engineering, a field he sometimes returned to during his career as a composer.

A SAMRO[211] Overseas Scholarship enabled Newcater to study composition and conducting with Peter Racine Fricker, Harvey Phillips and Sir Adrian Boult at the Royal College of Music in London (1962-1964). During a short stay in South Africa (1964-1966) Newcater worked at the SABC as an assistant librarian and recording producer, before returning to England to study with the renowned twelve-tone composer Humphrey Searle. Newcater returned to the SABC in 1967, and in the same year premièred his most renowned work, the ballet *Raka* (1967). The ballet, which is based on N. P. Van Wyk Louw's epic poem with the same title, was later transcribed as a radio drama (1967), an orchestral suite (1973) and even released on film (1968).

In the years that followed, Newcater worked as a freelance composer (mainly focusing on orchestral composition) and as a mechanic. He only held a teaching post for a short period of time at the University of Pretoria. In the 1980s Newcater's productivity dwindled, and in the mid-1990s he withdrew from composition completely, only to take it up again nearly two decades later. Since his return to composition in 2011 following a SAMRO commission, Newcater has completed several works, for the piano in particular, which is a genre the composer seldom explored before his hiatus.[212]

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[210] Information on Newcater's compositions has been obtained from SAMRO, while biographic details have been sourced from Rörich (1987a, 103-106), Levy (1992b, 133-134), Steyn (2008a, 20-23), Lambrechts (2011, i), Carter (2012, 82-83) and Stolp (2018, 2-3).

[211] During this time, SAMRO was still known as the South African Society for Composers, Authors and Music Publishers (SAFCA).

[212] Leonard (2014, 18) writes that "personal reasons" often prevented Newcater from composing even after his return to composition in 2011.

In addition to the SAMRO Overseas Scholarship (1962), Newcater has been awarded the Ralph Vaughan Williams Grant (1966) and a composition prize from the Department of National Education (1978). He has received commissions from the SABC, SAMRO, Oude Libertas and the former Performing Arts Council of the Transvaal. Newcater's orchestral works have been performed in Europe and South America, while the Raka film has been distributed worldwide by Twentieth Century Fox. His predominantly dodecaphonic oeuvre consists of more than 60 compositions, among which are chamber works, symphonies, concertos, ballets and a comic opera.[213]

The *Sapphire Sonata* (2013) is the composer's only sonata to date, although he has also completed two piano sonatinas (1960 and 2014). The First Sonatina is best considered juvenilia, since it was completed as an exercise for Newcater's composition teacher of the time, Gideon Fagan.[214]

5.2 Literature review

There has been very little written on Newcater's *Sapphire Sonata* or his two piano sonatinas, apart from the programme notes for the première of the Sonata, which are referred to in a subsequent paragraph. A number of authors have, however, commented on the composer's use of first-movement form in other compositions (especially his symphonic works), as briefly summarised here. An important scholar in the field is Rörich, who, in her extensive doctoral thesis on Newcater (1984, 200), writes that the composer's works are usually cast in simple sectional forms derived from tonal designs, and often employ sonata-like expositions, developmental sections and recapitulations. In a later publication (1987a, 109), she adds that most of Newcater's conservative works, such as the symphonies and concertos, have sonata-like designs in which there is an emphasis on repetition and thematic characterisation.

The *Presto* fourth movement of the First Symphony (1962-64), for example, relies on a structural placement of row forms, repetitions of contrasting thematic material and the delineation of exposition, development and recapitulation "equivalents", in what can almost be considered first-movement form (Rörich 1987a, 119). The first subject areas of the exposition, recapitulation and

[213] A comprehensive work list for Newcater has not been published recently. Most of the composer's works are, however, available from SAMRO and/or the Graham Newcater Collection at the Documentation Centre for Music (DOMUS), Stellenbosch University. See Lambrechts (2011) for more information.

[214] The exercise book containing this Sonatina is kept in the Graham Newcater Collection at DOMUS, see Lambrechts (2011, 51).

coda are loosely based on the same pitch content, while the development is characterised by complex motivic transformations in which often indiscernible row forms are combined and overlapped (1984, 267-269). The sixth movement of the symphony (*Allegro con brio)* is*,* according to Rörich (1987a, 119), "the most extended movement of the work and follows a quasi-sonata form with clear subject areas, a greater degree of literal repetition than in any other movement, and very clear phrase structure". The movement has stable thematic areas that are defined by specific row forms, pitch centres, triadic structures and bassline movements, and by rhythm, timbre and register (1984, 401-402). The development section, in contrast, is characterised by chromaticism and a freer application of row forms within a thick, motivic texture (pp. 273-274). Both subjects, as well as material from the development, return in the recapitulation, albeit with a change in their sequence and the instrumentation (pp. 274-276). The pitch content and row forms applied in the recapitulation generally correspond to the exposition, but with variations in the accompaniment (p. 274).

In her discussion, Rörich (1984, 402) questions whether the section can truly be paralleled to the recapitulations in tonal music, but concludes that "certainly repetition of thematic material, clear pitch-centres and cadences do tend to give the movement the effect of a sonata form". Apart from the first-movement-form elements in the fourth and sixth movement, she also posits (1987a, 122) that the symphony as a whole could be viewed as having an extended first-movement-form design, since two contrasting twelve-tone rows are characterised as themes in the symphony, and are repeated and developed in a first-movement-form fashion (1984, 357).

In her study of South African piano concertos, Rudolph (1982, 521 & 542) mentions that *Palindromic Structures* (1977) can be divided into nine sections, of which the last is a reprise of the first in terms of orchestration, rhythm and structure, but with the application of different row forms. Rörich (1987c, 19) also mentions that the concept of recapitulation plays an important role in the second movement of Newcater's Third Symphony (1967-78), albeit in a more general sense (1984, 676):

> Its clear articulation, quasi-tonal paragraphing and confirmatory recapitulation all suggest a da capo or abbreviated sonata form, or even a rondo. However, the internal dimensions of the work and its complex amalgamations of material do not support this solution.

The first movement of the Violin Concerto (1979) has an altered first-movement design in which two contrasting subjects are motivically varied and extended (Rörich 1984, 332). These subjects are defined and characterised by specific chords, row forms and pitch-class centres in the exposition (pp. 403-404). In the development section, multiple transposed and extended statements of both

subjects follow in which their main characteristics are kept intact, even when they are transformed through changes in pitch content and motivic extensions (pp. 329-332). An unconventional recapitulation follows, where there is not a clear return to the row forms and transpositions of the exposition, but rather a further exploration of both subjects in addition to material from the development (pp. 405-406). It is only in the two codas that one finally finds an unambiguous return to the pitch content and elements of the exposition (pp. 406-407).

Hartshorne (1989, 92), in his thesis on South African clarinet music, writes that thematic identity and repetition contribute to the sonata-type structure of the Clarinet Concerto (1982), even though these attributes are not mentioned by Carter (2014) in his study of South African clarinet concertos. In her analysis of Newcater's String Quartet (1983-84), Leonard (2014, 8) briefly mentions that first-movement-form elements are present in the second movement. The reprises or recapitulations of earlier sections in the movement are, however, primarily guided by thematicism and texture, and not necessarily pitch content (p. 47). Similarly, Rörich (1987a, 109) argues that the movement is "conceived according to the sonata principle, but here the concept is explored without any hint of quasi-tonal harmonic functionalism, traditional thematic identity or literal repetition".

It can then be concluded that while an exploration of first-movement design is apparent in Newcater's String Quartet and several symphonic works, it is varied and unconventional. The composer sometimes makes use of stable thematic areas with specific thematic characterisations and pitch contents (albeit without a tonal centricity), as well as developmental sections with a freer elaboration of material. There is also a specific emphasis on the recapitulation of thematic material, but without the traditional return of pitch content characteristic of traditional first-movement forms. It should be taken into account that from Schoenberg on, many atonal composers have retained the structure of first-movement form without tonal considerations. Rosen (1980, 330) argues that in non-tonal first-movement forms "tonal polarization and resolution disappeared completely", and what remained were "elaborate analogues" in the form of thematicism and textural contrasts. The interplay between tonality and thematicism, however, lies at the core of traditional first-movement form, which begs the question whether the form can be preserved without the former. Among the theorists who have contributed to this debate is Kostka (1990, 153-154) who writes,

> the tonalities in twentieth-century sonata forms are not the traditional ones. More problematical, however, are those movements in sonata form – and there are many – in which the tonality of one or both of the main themes is unclear. Obviously, a struggle between tonalities cannot occur if the tonalities are not firmly established. Some would say that other elements replace the tonal aspect in such pieces; others might argue that a movement based

> upon a contrast of themes, for example, might be good music, but is not a sonata […]. The whole notion of a tonal dissonance to be resolved in the recapitulation is essentially moot in any composition that is decidedly atonal, yet a good number of atonal pieces are cast in what appears to be sonata form.[215]

5.3 Piano Sonata – *Sapphire* (2013)

5.3.1 General information

Graham Newcater's *Sapphire Sonata* for piano solo was originally completed[216] in 2013 and revised in 2016.[217] It has a duration of approximately 23 minutes and consists of four separate, untitled movements. Typical of Newcater's compositional language throughout his career, the *Sapphire Sonata* is a largely dodecaphonic work. A different twelve-tone row is used for the first, third and fourth movement's pitch content, while in the second movement the aggregate is divided into whole-tone hexachords.

The gemstone reference in the title of the work comes from the mystical, ancient Jewish tradition of Kabbalah. Stolp (2018, 3) suggests that the sapphire reference

> is related to *sefirot,* the Hebrew word for 'emanations', or 'giving out'. In Kabbalah there are ten emanations, attributes or creative forces that intervene between the infinite, unknowable God and the created world. The Infinite reveals itself through the *sefirot;* the sapphire, a brilliant gemstone that reflects light, is an agent of light and illumination.

The Sonata was premièred by the South African pianist Mareli Stolp on 25 January 2018 in a concert dedicated to Newcater at the Stellenbosch University Museum.[218] The concert titled *Sapphires and Serpents: Piano Music by Graham Newcater* was presented by *Africa Open Institute for Music,*

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[215] Some of Kostka's assumptions are debatable. "Unclear" tonality does not necessarily imply atonality nor is it true that "a struggle between tonalities cannot occur if the tonalities are not firmly established". To mention but a single instance, the carefully planned and semantically crucial struggle between A minor and E♭ minor in the first-movement form of the *Tristan* Prelude is enhanced rather than vitiated by the fact that tonality is unclear and in constant flux.

[216] The year of completion is listed as 2013 on the score, while it is 2014 according to the SAMRO archive and the title page.

[217] This discussion is based on the 2013 version of the sonata since the revised version was only published after the research was undertaken. Both versions are available from SAMRO.

[218] Other solo piano works performed at the concert, which was attended by Newcater and his wife, include *Fountains* (2012) and *Chromatic Serpent* (2016).

Research and Innovation and also included a short film by Aryan Kaganof and a lecture response by Stephanus Muller.[219]

5.3.2 Movement I

5.3.2.1 General information

The first movement of the *Sapphire Sonata* has a duration of approximately five and a half minutes and is 120 bars in length. Two alternated main sections and a coda are combined to an overall double-ternary design of $ABA_1B_1A_2$Coda. Only elements of first-movement form are apparent, which are unclear and decidedly unconventional. The entire movement is based on a single twelve-tone row, of which the prime form[220] (P_3) is stated in the opening bars. Pitch content does not play an essential role in the delineation of subsections, or the emphasis of a first-movement design except for the role of inversion as a developmental technique and the brief return of earlier pitch contents in the coda.[221]

As in many of Newcater's works, the movement is characterised by frequent changes in metre, comprising duple, triple, simple, compound, regular and irregular time signatures ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, $\frac{6}{4}$ and $\frac{3}{2}$). The metre is adjusted in nearly every bar, without the existence of an overarching pattern or scheme to the changes employed. Repeated sections in the movement do, however, share similar sequences of mixed metre. The movement's rhythmic content is not notably coherent, and without the presence of a single dominating motive or ostinato. Instead, continuous rhythmic change through the application of a variety of rhythmic figures is evident. There is, however, a tendency for rhythmic figures to end in longer note values which often coincide with the end of row forms. Rhythmic content is repeated where sections are reprised. The movement's texture is

[219] Kaganof's film *Of Fictalopes and Jictology* (2018), which contains excerpts of the *Sapphire Sonata* played by Stolp, and Mullers's response are both available on the *Africa Open Institute for Music, Research and Innovation* webpage, see Muller and Kaganof (2019).

[220] The 'fixed doh' or absolute pitch method has been used to label row forms, as is common in recent theoretical practice. In this system, the 0 integer is always given to pitch class C or its enharmonic equivalents. P_0 and I_0 are thus always the row forms that start on pitch class 0, while R_0 and RI_0 will always end on pitch class 0.

[221] Comparisons with first-movement form in both the first and fourth movement might at times seem forced considering their unconventionality. It is, however, necessary to include such considerations (in addition to the exploration of other structures), since Newcater (2018) affirms that first-movement design to some extent underpins both these movements.

predominantly chordal, and in many cases trichordal with an equal distribution of material between the hands resulting in hexachords. There are, however, also instances of linear writing.

5.3.2.2 Structure and thematic relations

The movement's overall structure can be divided into two alternating sections, labelled *A* and *B*. Contrasts in tempo, texture, character and thematic material differentiate these sections. A short coda extends the final A_2 section, with the result of an overall form of $ABA_1B_1A_2$Coda, which combines aspects of double-ternary and variation form. The *A* sections can be further subdivided into varying combinations of opening, transitional, main and closing passages.[222] The *B* sections are structurally less varied than the *A* sections and without any prominent subdivisions. Figure 5–1 outlines the overall structure and subdivisions of the first movement.

Section *A*			Section *B*	Section A_1			Section B_1	Section A_2			Coda
bb. 1-32			bb. 33-43	bb. 44-71			bb. 72-82	bb. 83-111			bb. 112-120
Opening	Main	Closing	Main	Transition	Main	Closing	Main	Transition	Main	Closing	Main
bb. 1-7	bb. 8-26	bb. 27-32	bb. 33-43	bb. 44-46	bb. 47-65	bb. 66-71	bb. 72-82	bb. 83-85	bb. 86-105	bb. 106-111	bb. 112-120

Figure 5–1: Newcater, Sapphire Sonata, movement I – overall structural design

Thematicism in the first *A* and *B* sections is discussed in the following paragraphs, since near repetitions of material are found in their reprises. This homogeneity of thematic material in the reprises of *A* and *B* further problematises the idea of these sections representing a development in first-movement design, even though pitch material is transformed. A single dominating theme is not found in either *A* or *B* of the first movement. It is possible to consider the movement athematic, but polythematic seems more appropriate considering the occurrence of a diverse range of recognisable figures. With the deliberate absence of repeated pitch content in this movement, parameters such as rhythm, texture, register and contour play the most important role in the repetition and recognition of compositional material.

[222] Section *A*, for instance, has an aba_1 substructure, while sections A_1 and A_2 comprise a transition followed by only the final two subsections of section *A* (ba_1). It is possible then to see the overall structure of the movement as a varied conflation of the $ABA_1B_1A_2$ double-ternary form with the $ABA_1CA_2B_1A_3$ sonata-rondo design, thus generating $aba_1Cb_1a_2C_1b_2a_3$Coda. This discussion is, however, based on the simpler $ABA_1B_1A_2$Coda option, with further subdivisions mentioned in the respective sections.

Section *A* (bb. 1-32)

Section *A* is marked *Andante e grandioso* and can be considered to represent the opening theme in a first-movement design. It has a tempo indication of 104 crotchet beats per minute, which persists through most of the movement, being found in all three the *A* sections as well as the coda. Section *A* can be subdivided into an opening (bb. 1-7), main (bb. 8-26) and closing passage (bb. 27-32), which form part of a single continuous whole. While the opening and closing passages of *A* employ different collections of row forms,[223] they have nearly identical rhythmic, metric, textural and thematic content. Durations, dynamics, chordal structures and pitch contours are also closely related. These sections differ from the longer middle passage, which only occasionally refers to a trichordal texture. A quasi-tripartite subdivision (aba_1) to *A* can thus be argued. Exact pitch material is, however, dissimilar in the outer sections, since the thematic material is combined with different collections of row forms.

In section *A* and its reprises a bold, chordal texture, which consists primarily of trichords, is alternated with quick ascending arpeggiated and scalar figures in semiquavers. Instances of homophonic writing are brief and without a pronounced melodic character or extended linear writing. Newcater juxtaposes a range of recognisable figures in this section, of which a few are recurrent and transformed. Importantly, this transformation of material is predominantly within *A* itself and repeated without change, except for the transformation or development of pitch content and/or intervallic structures in A_1 and A_2. The rhythmic, motivic and textural parameters of these figures remain unchanged between sections, and thus make no contribution to structural development. The row forms applied and the method of pitch-class ordering within these thematic frameworks are for the most part free. The thematic material of the *B* sections owes much to that of the *A* sections, as discussed later in relation to the return of the opening triplet figure and slurred note pairs.

The opening bar of the movement contains the most prominent thematic material (Figure 5–2). The statement of a triplet figure in which the first and/or third crotchet are tied over (bb. 0^4-1) recurs throughout the *A* sections.

[223] The few instances of inversional relation between row forms used respectively in the opening and closing sections are discussed in more detail in the section on pitch relations.

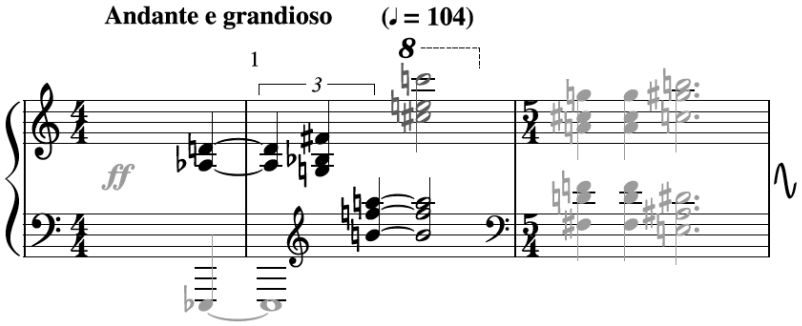


Figure 5–2: Newcater, Sapphire Sonata, movement I, bb. 1-2

A simplified version is found in the right-hand part of bb. 4-5[2] and 29-30[2], as illustrated in Figure 5–3.

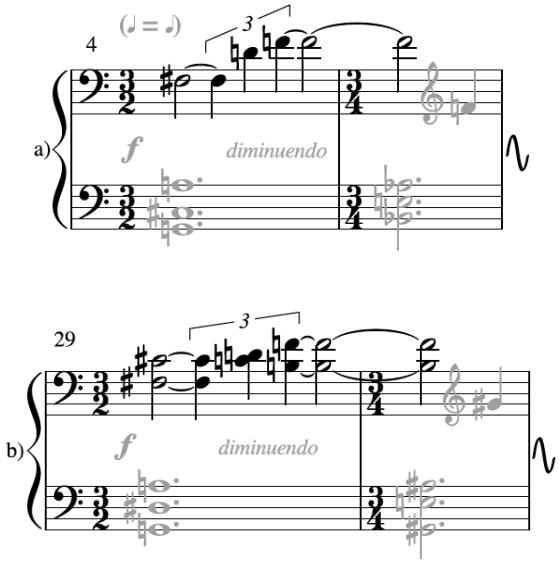


Figure 5–3: Newcater, Sapphire Sonata, movement I, bb. 4-5 and 29-30

The figure also returns in b. 25 where it is doubled in the left-hand part, and in b. 27 where it is found in its closest contextual and textural relation to the opening bar (Figure 5–4). The application of this triplet figure in bb. 25, 27 and 29-30[2] of *A*, corresponds to bb. 64, 66 and 68-69[2] in A_1, and bb. 104, 106 and 108-109[2] in A_2. The simultaneous application of chords with the same number of pitch classes in the two hands respectively, as evident with the use of trichords in this figure, is an important textural characteristic that is apparent throughout the work, and which is referred to a number of times in subsequent discussions.

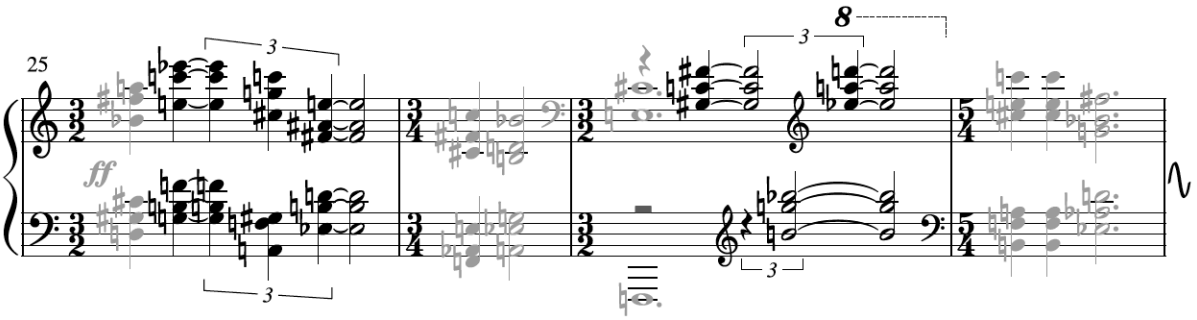
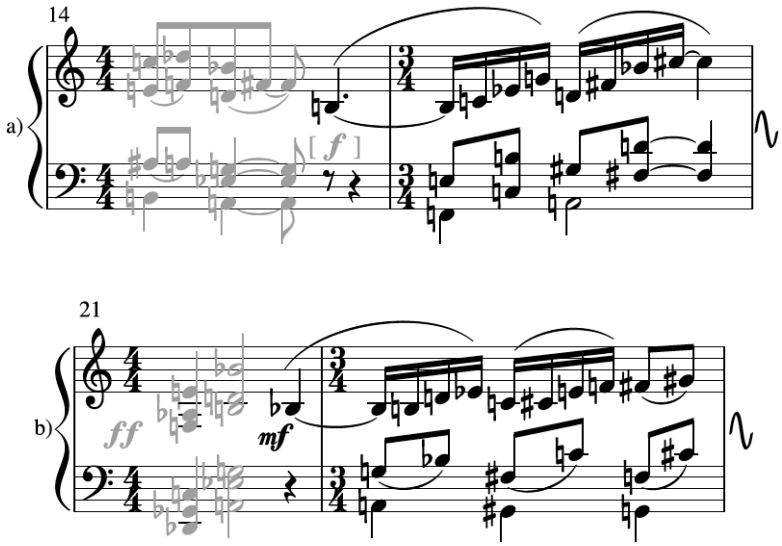


Figure 5–4: Newcater, Sapphire Sonata, movement I, bb. 25-28

Another prominent thematic device in section *A* is the ascending semiquaver passage that is first encountered from b. 14^3, and which returns from bb. 21^4 and 23^5. Each occurrence of this passage is preceded by a single unaccompanied pitch class B♭, B or C, (10, 11 or 0) held over from the previous bar. In addition, returning statements of the passage in *A* are extended every time, as illustrated in Figure 5–5. These developments may be termed intrasectional, as they occur within *A* itself, and are repeated without change in A_1 and A_2. In conclusion, material from the opening section is neither transformed nor extended in any of the reprises, except for variation in the row forms employed. Unlike other thematic devices, the semiquaver passages are unique to the *A* sections and neither developed nor transformed in the *B* sections. The semiquaver passages that start in bb. 14^3, 21^4 and 23^5 of *A*, correspond to bb. 53^3, 60^4 and 62^5 in A_1, and bb. 92^3, 99^4 and 102^3 in A_2. In b. 114^4 of the coda the ascending semiquaver passage returns in its longest and most complex form, as discussed later.



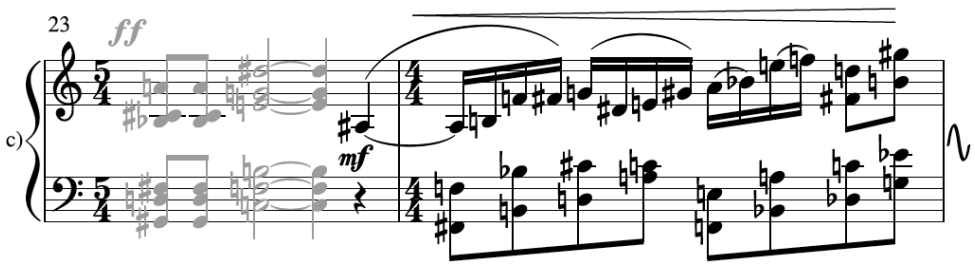
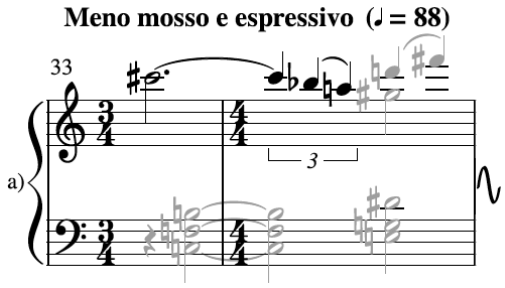


Figure 5–5: Newcater, Sapphire Sonata, movement I, bb. 14-15, 21-22 and 23-24

Section *B* (bb. 33-43)

The shorter *B* section, which is marked *Meno mosso e espressivo*, introduces new material in contrast to that of *A,* as is characteristic of the second subject in traditional first-movement designs. It has a slower tempo (88 crotchet beats per minute), a narrower range, softer dynamics, less musical activity and a more expressive character. A lighter homophonic texture is apparent with longer lines that comprise a melody in the top voice against sustained vertical trichords in the lower voices. A special hexachordal application of row forms that is specific to the *B* sections occurs in bb. 33-36[2]. This is generated by the simultaneous statement of a row form with its retrograde, which is discussed in more detail in the section on pitch relations. The *B* section is continuous and without any subdivisions or repeated passages.

As with the *A* sections, there is no difference or development between the thematic material of *B* and its reprise. Most of the thematic material of the *B* sections can, however, be traced back to the *A* sections. The most important thematic element again contains a triplet figure, which can be considered a variant of the triplet figures in *A* (cf. Figure 5–3 and Figure 5–4). Figure 5–6 shows the recurrence of this triplet figure in bb. 33-34[2] and 39-40 in *B*. This material corresponds to bb. 72-73[2] and 78-79 in B_1.



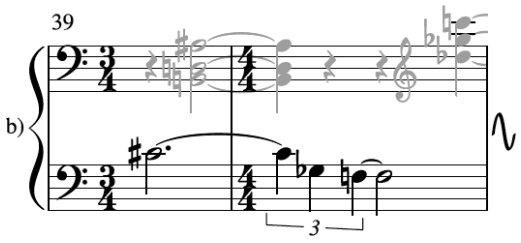


Figure 5–6: Newcater, Sapphire Sonata, movement I, bb. 33-34 and 39-40

The melodic isolation of two notes a second and occasionally a third apart, which forms much of the melodic material of the *B* sections, is also developed from the *A* sections. Figure 5–7 shows the initial occurrence of these slurred note pairs[224] in *A* (bb. 12-14[3]) and their transformation in *B* (bb. 34-37[2]). The same material is played in bb. 51-53[1] and 90-92[1] in A_1 and A_2 respectively, and bb. 73-76[2] in B_1.

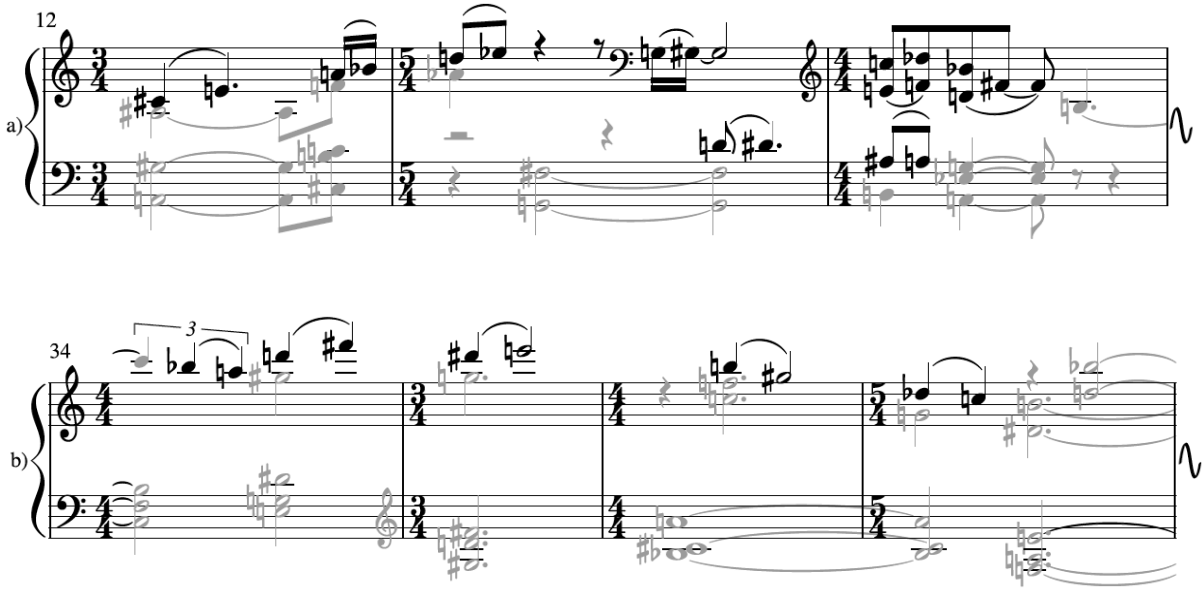


Figure 5–7: Newcater, Sapphire Sonata, movement I, bb. 12-14 and 34-37 – slurred note pairs in section A and B respectively

Section A_1 (bb. 44-71)

The first of two reprises of the *A* section starts in b. 44 and is signaled by the return of the original faster tempo and bolder character. The opening passage of *A* is, however, absent, and replaced with a short three-bar transition, resulting in a subdivision into a transitional (bb. 44-46), main (bb. 47-65)

[224] The use of slurred note pairs occurs throughout the sonata and is even more prevalent in the other movements as discussed in more detail later.

and closing passage (bb. 66-71). The main as well as the closing passages of *A* and A_1 are nearly identical in their textural, dynamic, rhythmic, metric and thematic content. There is no intersectional development, growth or transformation of compositional material, except for the changes that result from the application of different row forms, which can possibly be analysed as an unusual transformation or development of the original *A* section in terms of pitch content only.

Section B_1 (bb. 72-82)

The sole reprise of section *B* occurs from b. 72, with the adoption of a slower tempo and more expressive content. As in *A* and its reprise, *B* and B_1 are similar in all parameters except pitch content. Their texture, rhythm, dynamics, length, metric patterns, register, chordal structure and pitch contours are nearly identical. In addition, pitch content and the row forms applied are also related, since every row form in *B* is inverted in B_1. While this creates a strict inversion in terms of serial usage, melodic contour and textural distinction conform as closely as possible to the original. Again, there is no obvious growth, development or transformation of compositional material from a thematic perspective. A transformation of content occurs only through the inversion of pitch material, as discussed later.

Section A_2 (bb. 83-111)

Section A_2 has the same structural material as A_1 and can again be subdivided into a transitional (bb. 83-85), main (bb. 86-105) and closing passage (bb. 106-111). The main and closing passages of all three *A* sections are nearly identical in all parameters except pitch content, with the only alterations resulting from the use of different row forms and serial distributions. Similar form recurs here with varied content, in contrast to traditional first-movement designs, in which similar content recurs in varied form. Noteworthy is the addition of a single bar (b. 102) in the middle of the main passage of A_2, which was not present in either *A* or A_1. It follows that no thematic development or growth is apparent, considering this similarity of material. There is also never a structurally significant return to the opening pitch material, since each of the three *A* sections makes use of a different collection of row forms. If A_1 is considered a development of *A* (only in pitch content), then A_2 must be a further development thereof and not a recapitulation since a return to the original pitch content never occurs. Instead, this brief return, or recapitulation is rather unconventionally deferred to the very end of the movement in the closing bars of the coda.

Figure 5–8 contains extracts from *A*, A_1 and A_2 respectively. It shows the similarity of material in the *A* sections, but with the application of different row forms[225] and serial distributions in each instance.[226] Trichords of order numbers 1 to 3 and 4 to 6 are employed in separate hands in all three excerpts, while order numbers 7 to 12 make out the hexachords that follow. Within the latter, the trichordal separation between hands is maintained only in the first instance (b. 32).

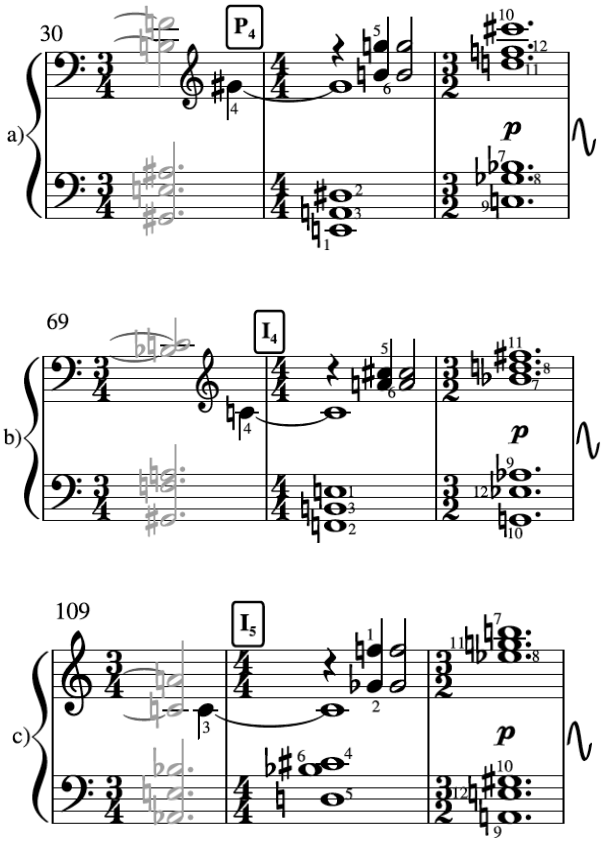


Figure 5–8: Newcater, Sapphire Sonata, movement I, bb. 30-32, 69-71 and 109-111 – similarities between sections A, A_1 and A_2

Coda (bb. 112-120)

The first movement culminates in a short *fortissimo* coda which starts in b. 112. The compositional material of the coda is similar to that of the *A* sections, but without being a repeat of any specific

[225] The row forms are labelled in blocks above or below the staff, and pitches are numbered from 1 to 12 according to each respective row form.

[226] More information on the prime row form and serial applications is included in the section on pitch relations.

phrase or passage. Instead, the trichordal and semiquaver scalar material of the *A* sections is extended into a climactic, cadential close, which culminates in the return of the movement's opening material (Figure 5–9). In bb. 114[4]-116 of the coda, the ascending semiquaver passage characteristic of the *A* sections returns in its longest and most complex form. It is only here, that some level of intersectional thematic development is present, which is significant considering that the coda is also the only true representative of a quasi-recapitulation from a pitch-content perspective.

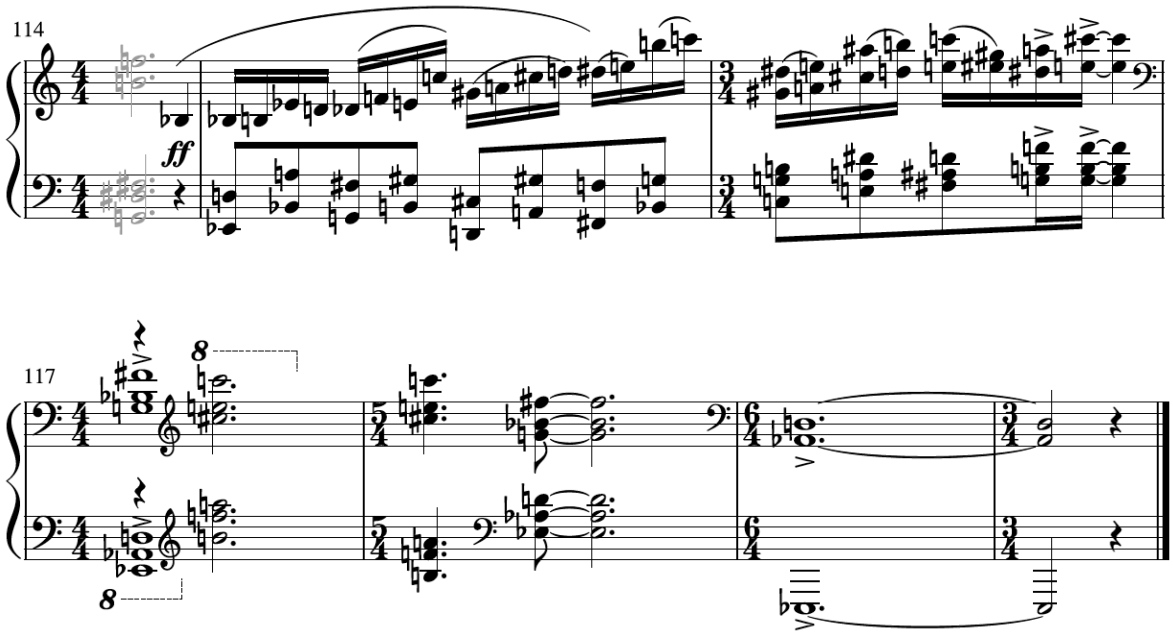


Figure 5–9: Newcater, Sapphire Sonata, movement I, bb. 114-120

The prime and retrograde versions of the opening row form return in the last bars with the same trichordal texture shared between the hands, as mentioned earlier, and represent the only true reaffirmation in terms of pitch content. The movement ends on its opening chord (albeit transposed an octave down in the right hand). While this recapitulation is dramatic and structurally significant, it is certainly unconventional in terms of first-movement design, owing to its almost vestigial brevity and its placement at the very end of the movement. This brings into question Newcater's view that first-movement form underpins the movement, as mentioned earlier in the discussion. The structure is, however, similar to the first-movement-type design of the composer's Violin Concerto, in which the return to the opening material only occurs in the codas following the recapitulation (as detailed in the literature review). The structural similarities between these works, which were composed more than three decades apart, reflect an unusual, idiosyncratic interpretation of first-movement form that is characteristic of Newcater's compositional language.

5.3.2.3 Pitch relations

Row properties

The entire movement is based on a single twelve-tone row of which the prime form (P_3) is as follows:

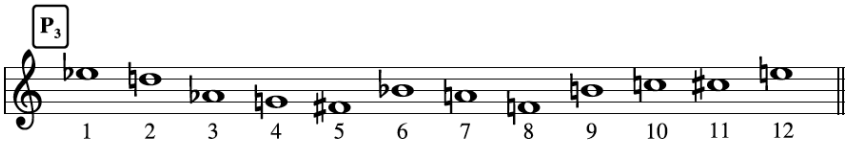


Figure 5–10: Newcater, Sapphire Sonata, movement I – twelve-tone row P_3

Newcater is known for using the same twelve-tone row in multiple compositions, and for frequently borrowing rows from Webern.[227] This twelve-tone row has, however, not been found in any previous compositions by Newcater, nor those of renowned twelve-tone composers. Figure 5–11 contains a matrix that comprises all 48 row forms derived from P_3.[228]

[227] The row from Webern's Variations for Orchestra, Op.30, for example, has been used in a number of compositions, as mentioned by Steyn (2008a, 70) in relation to *Temple music* (1971), *Palindromic Structures* (1977) and *Vier Kleine Orchesterlieder* (1978), and by Carter (2014, 83) in relation to the Clarinet Concerto (1982).

[228] Note names and not pitch-class numbers have been included in all matrices in this document to simplify comparisons with the score and to lessen confusion with the labelling of order numbers of the respective row forms. The notations favoured by Newcater in the score have been used in the matrices, even though the composer sometimes makes use of enharmonic equivalents. References to subsets or particular notes in the text correspond to the notation of the matrix in normal order irrespective of the particular notation in the corresponding music examples.

	I_3	I_2	I_8	I_7	I_6	I_{10}	I_9	I_5	I_{11}	I_0	I_1	I_4	
P_3	E♭	D	A♭	G	F#	B♭	A	F	B	C	C#	E	R_3
P_4	E	E♭	A	A♭	G	B	B♭	F#	C	C#	D	F	R_4
P_{10}	B♭	A	E♭	D	C#	F	E	C	F#	G	A♭	B	R_{10}
P_{11}	B	B♭	E	E♭	D	F#	F	C#	G	A♭	A	C	R_{11}
P_0	C	B	F	E	E♭	G	F#	D	A♭	A	B♭	C#	R_0
P_8	A♭	G	C#	C	B	E♭	D	B♭	E	F	F#	A	R_8
P_9	A	A♭	D	C#	C	E	E♭	B	F	F#	G	B♭	R_9
P_1	C#	C	F#	F	E	A♭	G	E♭	A	B♭	B	D	R_1
P_7	G	F#	C	B	B♭	D	C#	A	E♭	E	F	A♭	R_7
P_6	F#	F	B	B♭	A	C#	C	A♭	D	E♭	E	G	R_6
P_5	F	E	B♭	A	A♭	C	B	G	C#	D	E♭	F#	R_5
P_2	D	C#	G	F#	F	A	A♭	E	B♭	B	C	E♭	R_2
	RI_3	RI_2	RI_8	RI_7	RI_6	RI_{10}	RI_9	RI_5	RI_{11}	RI_0	RI_1	RI_4	

Figure 5–11: Newcater, Sapphire Sonata, movement I – twelve-tone matrix based on P_3

The set classes detailed in Figure 5–12 result for the respective trichords, tetrachords and hexachords when the row is segmented into discrete subsets. The figure also details the adjacency interval series, interval class vectors and invariance properties of the row and its discrete subsets.

Row	P_3	**E♭**	**D**	**A♭**	**G**	**F#**	**B♭**	**A**	**F**	**B**	**C**	**C#**	**E**
	Adjacency interval series	<11,6,11,11,4,11,8,6,1,1,3>											
Trichords	Set class	(016)			(014)			(026)			(014)		
	Adjacency interval series	<1,5>			<1,3>			<2,4>			<1,3>		
	Interval class vector	[100011]			[101100]			[010101]			[101100]		
	Transpositional invariance	T_0			T_0			T_0			T_0		
	Inversional invariance	-			-			-			-		
Tetrachords	Set class	(0156)				(0145)				(0125)			
	Adjacency interval series	<1,4,1>				<1,3,1>				<1,1,3>			
	Interval class vector	[200121]				[201210]				[211110]			
	Transpositional invariance	T_0				T_0				T_0			
	Inversional invariance	T_6I				T_5I				-			
Hexachords	Set class	(014568)						(014568)					
	Adjacency interval series	<1,3,1,1,2>						<1,3,1,1,2>					
	Interval class vector	[322431]						[322431]					
	Transpositional invariance	T_0						T_0					
	Inversional invariance	-						-					
	Forte name	6-16						6-16					

Figure 5–12: Newcater, Sapphire Sonata, movement I – characteristics, subsets and intervallic contents of P_3

Considering the adjacency interval series and interval class vectors, the prominence of the semitone or first interval class (ic 1) in the row and its respective subsets is apparent. Three of the four discrete trichords contain a single instance of ic 1, every tetrachord contains two instances, and both

hexachords three instances. The row is neither symmetrical, nor all-intervallic, nor has it been derived from a specific chordal structure or pitch-class motive.[229] This is rather uncommon for Newcater, since the composer often applies Webernesque rows derived from repeated pitch-class collections. Only the (0156) and (0145) tetrachords have remarkable invariant properties, since both are inversionally symmetrical set classes. The (0156) set class maps onto itself under T_6I, while the (0145) set class remains invariant under T_5I. Accordingly, each (0156) and (0145) subset is included in four different row forms of the matrix, as highlighted in Figure 5–13. The D-E♭-G-A♭ subset, for example, is found in P_3, R_3, I_7 and RI_7, while F-F#-A-B♭ is found in P_3, R_3, I_0 and RI_0.

	I_3	I_2	I_8	I_7	I_6	I_{10}	I_9	I_5	I_{11}	I_0	I_1	I_4	
P_3	E♭	D	A♭	G	F#	B♭	A	F	B	C	C#	E	R_3
P_4	E	E♭	A	A♭	G	B	B♭	F#	C	C#	D	F	R_4
P_{10}	B♭	A	E♭	D	C#	F	E	C	F#	G	A♭	B	R_{10}
P_{11}	B	B♭	E	E♭	D	F#	F	C#	G	A♭	A	C	R_{11}
P_0	C	B	F	E	E♭	G	F#	D	A♭	A	B♭	C#	R_0
P_8	A♭	G	C#	C	B	E♭	D	B♭	E	F	F#	A	R_8
P_9	A	A♭	D	C#	C	E	E♭	B	F	F#	G	B♭	R_9
P_1	C#	C	F#	F	E	A♭	G	E♭	A	B♭	B	D	R_1
P_7	G	F#	C	B	B♭	D	C#	A	E♭	E	F	A♭	R_7
P_6	F#	F	B	B♭	A	C#	C	A♭	D	E♭	E	G	R_6
P_5	F	E	B♭	A	A♭	C	B	G	C#	D	E♭	F#	R_5
P_2	D	C#	G	F#	F	A	A♭	E	B♭	B	C	E♭	R_2
	RI_3	RI_2	RI_8	RI_7	RI_6	RI_{10}	RI_9	RI_5	RI_{11}	RI_0	RI_1	RI_4	

Figure 5–13: Newcater, Sapphire Sonata, movement I – twelve-tone matrix of P_3 showing (0156) and (0145) invariance

The presence of two (014) trichords in the row, a tritone apart, results in the repetition of these subsets when row forms are transposed by T_6. Each (014) subset is then included in four different row forms, as seen for example with F#-G-B♭, which is found in P_3, R_3, P_9 and R_9, as highlighted in Figure 5–14.

[229] It is notable that the four central pitch classes of each hexachord are inversionally related. In P_0, for example, the F-B-C-C# fragment (order numbers 8 to 11) is an inversion of D-A♭-G-F# (order numbers 2 to 5), as illustrated in Figure 5–12. This relation is, however, not emphasised by Newcater through segmentation, nor by melodic statements.

	I_3	I_2	I_8	I_7	I_6	I_{10}	I_9	I_5	I_{11}	I_0	I_1	I_4	
P_3	E ♭	D	A ♭	G	F#	B ♭	A	F	B	C	C#	E	R_3
P_4	E	E ♭	A	A ♭	G	B	B ♭	F#	C	C#	D	F	R_4
P_{10}	B ♭	A	E ♭	D	C#	F	E	C	F#	G	A ♭	B	R_{10}
P_{11}	B	B ♭	E	E ♭	D	F#	F	C#	G	A ♭	A	C	R_{11}
P_0	C	B	F	E	E ♭	G	F#	D	A ♭	A	B ♭	C#	R_0
P_8	A ♭	G	C#	C	B	E ♭	D	B ♭	E	F	F#	A	R_8
P_9	A	A ♭	D	C#	C	E	E ♭	B	F	F#	G	B ♭	R_9
P_1	C#	C	F#	F	E	A ♭	G	E ♭	A	B ♭	B	D	R_1
P_7	G	F#	C	B	B ♭	D	C#	A	E ♭	E	F	A ♭	R_7
P_6	F#	F	B	B ♭	A	C#	C	A ♭	D	E ♭	E	G	R_6
P_5	F	E	B ♭	A	A ♭	C	B	G	C#	D	E ♭	F#	R_5
P_2	D	C#	G	F#	F	A	A ♭	E	B ♭	B	C	E ♭	R_2
	RI_3	RI_2	RI_8	RI_7	RI_6	RI_{10}	RI_9	RI_5	RI_{11}	RI_0	RI_1	RI_4	

Figure 5–14: Newcater, Sapphire Sonata, movement I – twelve-tone matrix of P_3 showing (014) invariance

The movement features some limited coherence through the invariant properties of these (014), (0156) and (0145) subsets, as well as the repeated semitones (ic 1). The (014) subsets are especially important, since trichordal segmentation of the aggregate dominates the textural application. The invariant properties of transpositionally or inversionally related subsets are, however, rarely emphasised through succession, combination or structural placements of related row forms. Where such related row forms are stated in either succession or at similar structural positions, their invariant pitch-class content is not explored through segmentation or specific placement.

Both hexachords of the row are of the same set class (014568) and are self-complementary (Forte name 6-16). The twelve-tone row allows for hexachordal combinatoriality, since (014568) is a semicombinatorial hexachord, but is not used in such a manner by the composer. Row form P_0, for example, is inversionally combinatorial with I_1 under T_1I, as illustrated with the hexachordal divisions in Figure 5–15. When the first hexachord (H_1) of P_0 is added to the first hexachord of I_1 the aggregate results. The association between hexachordally related row forms is never explored through simultaneous statements, groupings or specific structural placements. There are only a few, unrelated (most probably coincidental) instances in which a row form is followed by its hexachordally related partner, as seen for example in bb. 44-46 when P_2 is followed by I_3.

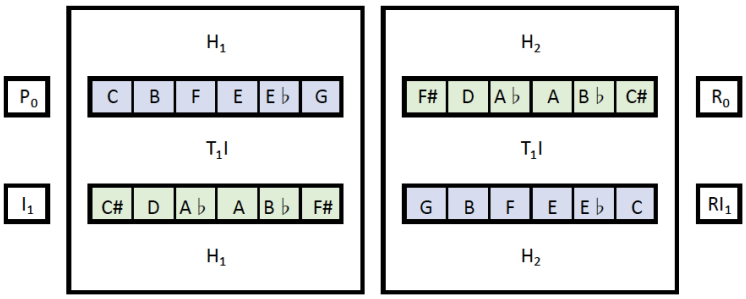


Figure 5–15: Newcater, Sapphire Sonata, movement I – hexachordal combinatoriality between P_0 and I_1, or R_0 and RI_1

Choice of row forms

In the movement, Newcater does not derive pitch material from only a few selected row forms, as is most often the case in dodecaphonic practice. Instead, the composer applies a total of 34 of the 48 available row forms from the matrix. All twelve versions of both the prime and inverted row forms are used, some repeatedly, while there are fewer statements of their retrogrades. Row forms P_0 and P_1 are applied most often in the movement with eight statements each, followed by I_1 with six. Since P_0 and I_1 are also inversionally combinatorial, their hexachordal division of the aggregate dominates pitch content.

Segmentation of row forms

The division of row forms into vertical trichords (frequently combined into hexachords between the two hands) dominates much of the movement's textural content. Nowhere in the movement is a complete row form stated in linear formation. The (014) subsets, which comprise ic 1 and ic 3, are thus contained in half of the trichordal material. Such three-note subsets are used in both chordal and linear formations in the movement. Arpeggiated semiquaver passages, tetrachords and bichords also occur, but to a much lesser extent. Figure 5–16 shows the application of P_3 and RI_3 in the opening two bars of the movement, with the vertical trichordal division and their combination into hexachords manifest.

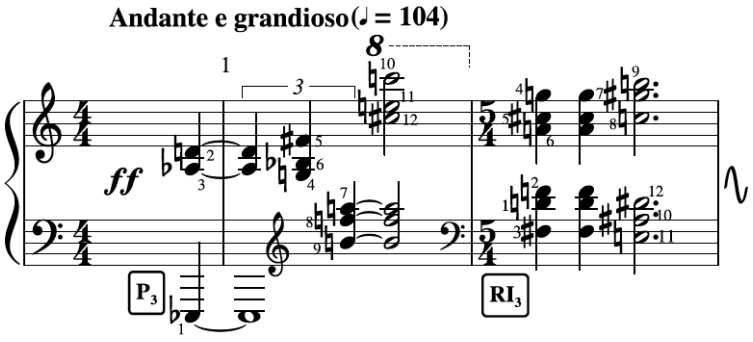


Figure 5–16: Newcater, Sapphire Sonata, movement I, bb. 1-2

Doubling and order

Pitch-class statements are frequently unordered in Newcater's application of row forms in the movement. While the succession of trichordal subsets remains strict in most cases, serial order within horizontally presented fragments is often scrambled. In measures with linear writing and non-trichordal segmentation, deviations from the serial order are especially prominent. Similarly, measures with trichordal segmentation seldom contain additional pitch-class statements,[230] while such additions are more frequent in arpeggiated passages and where there is irregular segmentation. The additional statements of pitch classes are, however, not haphazard, since they conform to fragments of the row form used in most cases. Figure 5–17 shows a passage based on P_0, with a change in note order within two-note segments, and the additional statements[231] of order numbers 1, 2, 7 and 8.

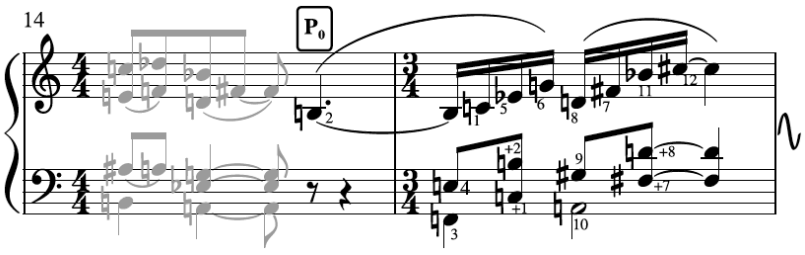


Figure 5–17: Newcater, Sapphire Sonata, movement I, bb. 14-15

[230] Pitch statements have not been considered additional when directly succeeding initial statements, but only when returning after the statement of other pitches have taken place.

[231] An additional pitch statement is marked with a plus (**+**) before its corresponding order number.

In a deviation from standard serial practice, Newcater often makes use of immediate octave transpositions of pitch classes in the work, as seen for example in the additional statements of order numbers 1 and 7 an octave lower in Figure 5–17. In this movement, the exact row form of an aggregate is unclear in a few instances following a more extensive use of unordered pitch classes and additional pitch-class statements, as illustrated below.

Succession of row forms

A change in row form occurs in nearly every bar, and no single row form is used for more than three consecutive bars. Row forms are not used simultaneously[232] although some momentary overlaps do occur. Newcater very seldom uses the same row form consecutively, instead opting for continuous change. The succession of row forms in the movement is largely irregular and does not fit any specific pattern, nor an overarching structural scheme. A few, unrelated instances of more regular or pattern-forming succession do, however, occur:

1) Row forms directly followed by their retrogrades are played in a few cases, for example in bb. 21-22 when R_1 follows P_1. The palindromic relationship of such successions is, however, only explored once through fragmentation and the similarity of thematic material, as seen at the end (bb. 117-120) when R_3 follows P_3. The same trichords are repeated in both hands between bb. 117 and 118.

2) More frequent are the successive statements of inverted row forms with the same index number, as for example in the placement of I_0 and P_0 in bb. 9-12[1].

3) The pairing of retrograde-inversionally related row forms with the same index number is particularly prevalent at the start of the main passages of each *A* section (*A*: R_0 and I_0; A_1: R_{11} and I_{11}; A_2: RI_0 and P_0).

4) There are instances in which row forms related through invariance are stated in succession, even though these properties are not necessarily explored by the composer. This can be seen, for example, in bb. 5^3-8 when R_0 follows I_4, since both rows contain a B-C-E-F tetrachord.

[232] An exception is the simultaneous statement of row forms with their retrogrades in the *B* sections, as discussed later.

Row forms and structure

Figure 5–18, Figure 5–20 and Figure 5–22 illustrate all the row forms used in the first movement. Corresponding sections and passages (as discussed earlier in the section on structure) are stacked vertically so that bars with the same compositional material are placed below each other. In these figures (and similar ones for the other movements) row forms listed in bold font are those that have additional statements of pitch classes, while those in italics contain unordered pitch-classes outside a specific segment. Question marks (e.g. *P_1?* in bb. 29-30) have been added to bars in which the row form is unclear or ambiguous following more extensive deviation from the set. Vertical lines (e.g. $I_1|I_0$ in b. 25) have been used to separate multiple row forms that have been stated sequentially in the same bar, while equal signs (e.g. $R_0=P_0$ in bb. 33-36) indicate that row forms overlap or have been stated simultaneously. An ellipsis in a bar (e.g. b. 53) indicates a continuation of the row form stated in the previous bar.

As is apparent from Figure 5–18, there is not a single collection of row forms nor a transpositional centricity that dominates any of the *A* sections. While the most frequently applied row forms (or combination of row forms) for each section can be listed, it seems unwarranted considering the lack of a pronounced transpositional preference. Each *A* section moves through a different collection of row forms without any pattern or plan to their succession. The way in which row forms are combined in *A* is not repeated in either of its reprises, nor are the two reprises related.

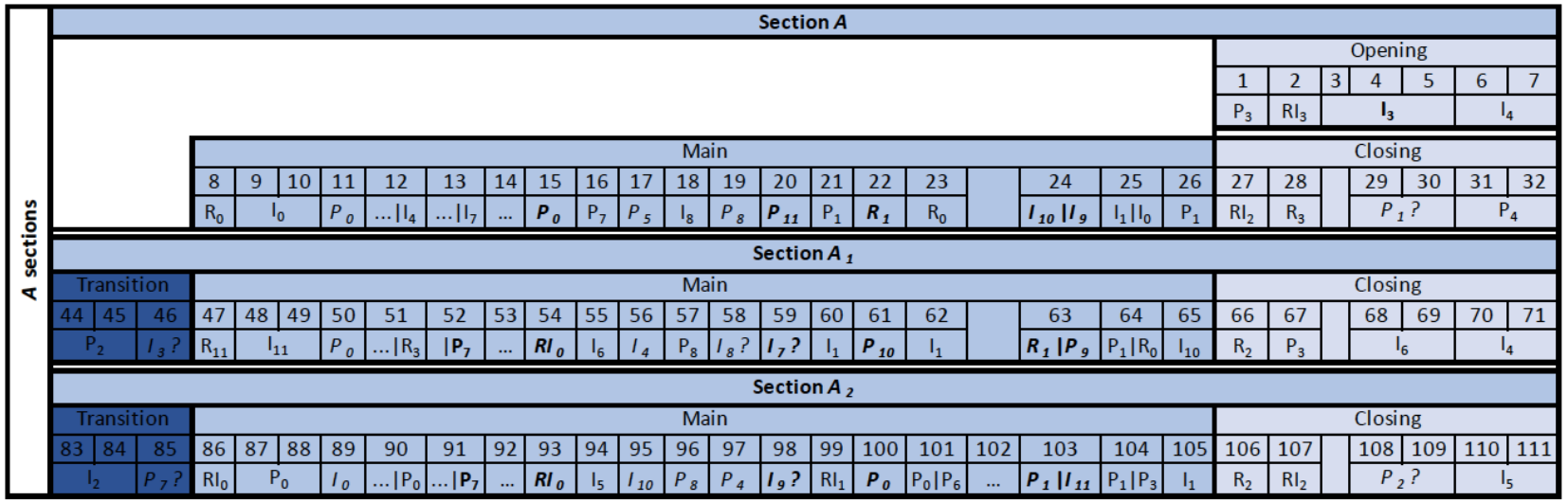


Figure 5–18: Newcater, Sapphire Sonata, movement I – row-form contents of the A sections

The transformation of pitch content in A_1 and A_2 can be said to represent a transformation or development of the pitch content (and not the thematic content) of *A*. In neither of the reprises of *A* is there, however, a return to the original pitch contents of the opening *A* section that would suggest a recapitulation of any sort. There is then no establishment of, movement away from or return to a specific pitch-class centre or group of row forms within the *A* sections, except for the short reprise of bb. 11-13[2] in bb. 50-52[2] discussed below.

Some finer coherences in the application of row forms can be noted, but none that are consistent with the overall duration of the structural subdivisions. Corresponding bars between the *A* sections frequently employ row forms that share the same index number, and sometimes row forms that are identical. There does not, however, seem to be any consistency as to the specific *A* section, nor the position in which these combinations and repetitions occur. Of the 74 row forms used in the *A* sections, the following occurrences of repeated or related row forms in corresponding bars of any two of the *A* sections can be listed:

1) Identical row forms are applied a total of six times, as seen for example in the statements of R_2 in bb. 66 and 106 of A_1 and A_2 respectively.

2) Row forms and their retrograde versions with the same index number occur a total of four times. In most cases, these retrograde restatements have the same thematic material and chordal segmentations, as apparent in the use of R_3 and P_3 in bb. 28 and 67 of *A* and A_1 respectively and the consequent chordal palindrome (Figure 5–19).[233]

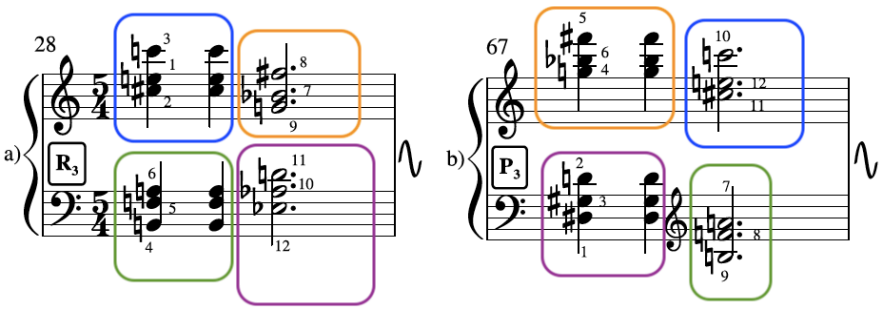


Figure 5–19: Newcater, Sapphire Sonata, movement I, bb. 28 and 67 – correspondences in row segmentation

[233] Similar instances of palindromic chordal statements are apparent in bb. 23[1-4] and 101[1-4], and bb. 60[1-3] and 99[1-3].

3) Row forms with the same index number related through retrograde inversion are also stated a total of four times, as seen for example with I_0 and R_0 in bb. 25^{2-3} and 64^{2-3} of *A* and *A_1* respectively.

4) By far the most frequent is the restatement of inverted row forms with the same index number, which is found in eighteen instances, as apparent with P_2 and I_2 in bb. 44-45 and 83-84 of *A_1* and *A_2* respectively.

5) In seven instances, a combination of the aforementioned relations occurs, resulting in row forms with the same index number being applied across all three *A* sections, as seen for instance in bb. 21, 60 and 99, with row forms P_1, I_1 and RI_1. The same row form is, however, never used across all three *A* sections.

These coherences between row forms of the three *A* sections (especially the more prominent inversional relations) could possibly be analysed as a transformation or development of *A* in terms of pitch content, albeit vague. In general, however, it should be emphasised again that the *A* sections have different pitch-class combinations that are predominantly unrelated to each other from a structural point of view.

The reuse of row forms related through either the transpositional or inversional invariance of subsets is rather frequent, as apparent for example with I_4 and P_0 in bb. 12^2-13^2 and 90^2-91^2 of *A* and *A_2* respectively. Both row forms contain the same B-C-E-F tetrachord of the inversionally symmetrical set class (0156). There are instances in which the thematic placement of certain pitch classes governs the row forms that follow. For example, the corresponding scalar passages starting in bb. 14^3, 21^4, 23^5, 53^3, 60^4, 62^5, 92^3, 99^4, 102^3 and 114^4 all start on pitch classes B, B♭ or C (10, 11 or 0), and therefore use row forms that start with these pitch classes. In general, the use of transposed row forms in corresponding measures is much less frequent than that of repeated, retrograde, or inverted row forms with the same index number.

When related (or even the same) row forms are used in corresponding measures of different sections, the placement of pitch classes in the textural material is usually not the same. The only significant instances with a near exact repeat of both material and pitch content in the entire movement is in bb. 50-52^2, which corresponds to bb. 11-13^2, and in the varied reprise of the opening material (b. 1) at the end (bb. 117-120). Their significance is greatly enhanced by the avoidance of similar correspondences in other instances. This begs the question whether the irregular correspondence between row forms of the *A* sections is structured in any way, as no clear principle

of selection is apparent. Utilisation of the special properties of invariant, combinatorial and repeated row forms does not occur.

Transpositions of row forms between different *A* sections occur only intermittently and never for an entire section or passage. There are eleven instances of row forms transposed between two of the *A* sections, but no transposition across all three *A* sections. When material from *A* is transposed in one of its reprises, the position of pitch classes in the textural material is usually adjusted. The return of bb. 8-10 from *A* a semitone lower in bb. 47-49 of A_1 is the only exact transposition of material. Hence, neither the repetition nor transposition of certain row forms necessarily equates to the exact repetition or transposition of their specific pitch material.

Most of the aforementioned pitch relations in the *A* sections are also characteristic of the *B* sections. Figure 5–20 details the row forms applied in the *B* sections, with corresponding bars aligned vertically. As is apparent from the figure, there is not a single, dominating pitch class, nor a transpositional centricity, nor a pattern to the succession of row forms in these sections. All row forms used in the *B* sections are also used in the *A* sections, suggesting that the section is not distinguished by the application of a contrasting pitch-class centre or a special combination of row forms. As in the *A* sections, inverted row forms with the same index number are sometimes stated in succession, for example with P_1 and I_1 in bb. 39-43 and 78-82. The starting pitch class in all four of these statements (C# or 1) is isolated, thus emphasising this relation.

B sections											
	Section *B*										
	Main										
	33	34	35	36	37	38	39	40	41	42	43
	$R_0=P_0$				P_8		$\mathbf{P_1}$			I_1	
	Section *B*$_1$										
	Main										
	72	73	74	75	76	77	78	79	80	81	82
	$RI_0=I_0$				I_8		$\mathbf{I_1}$			P_1	

Figure 5–20: Newcater, Sapphire Sonata, movement I – row-form contents of the B sections

The unregulated combination of row forms in the *A* sections, however, becomes more regulated in the *B* sections. As reflected in Figure 5–20, each row form used in B_1 is the inversion of the corresponding row form in *B*. It is possible to view B_1 as a development of *B* through inversion, even though the composer maintains to a large extent the melodic contours and textural distributions of *B* in its reprise despite this inversional application. The only extensive structural pitch relation in the entire movement is this inversion of row forms in the reprise of *B*. It should be added that inversion was also significant in row-form coherence between the respective *A* sections, albeit not nearly as

direct and structured as in the *B* sections. This suggests that inversion plays an important, albeit not a distinctive role in the transformation of pitch material in the *A* and *B* sections, which could be considered an unconventional development of material on the basis of pitch and not thematic content.[234]

An aspect worth mentioning, which was not apparent in the *A* sections, is the hexachordal combination of row forms with their respective retrogrades in the *B* sections. These combinations are the only simultaneous statements of two row forms in the movement. Figure 5–21 shows the start of *B* and *B₁* in which the row forms played in the left hand are combined with their retrogrades in the right hand.

Figure 5–21: Newcater, Sapphire Sonata, movement I, bb. 33-37 and 72-76 – combinations of row forms with their retrogrades

In these instances, the aggregate is not only stated horizontally, but also vertically through the combination respectively, of the first hexachords, and the second hexachords of the two row forms. This type of hexachordal combinatoriality is, of course, inherent in any serial usage. It has been noted earlier that the twelve-tone row applied in this movement does allow for true hexachordal combinatoriality, but that it is not used in such a manner by the composer.

[234] This notion of inversional development has also been confirmed in personal communication with Newcater (2018).

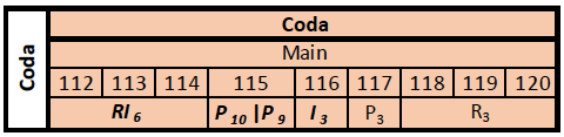


Figure 5–22: Newcater, Sapphire Sonata, movement I – row-form contents of the coda

Figure 5–22 shows the row forms applied in the coda. The coda does not introduce many new characteristics in relation to pitch relations, and shares most of its features with the *A* sections. The *fortissimo* ascending semiquaver passage in bb. 114[4]-116 (see Figure 5–9), however, stands out as the longest transformation of the semiquaver passages originally stated in the *A* sections. In b. 116 specifically, there are multiple added and unordered pitch classes, with the result that the only clearly identifiable serial segment is in the top voice (order numbers 1 to 8 of I_3). This segment represents the only substantial melodic statement of part of a row form in the entire movement. These bars establish an important structural point at the end of the coda, since they lead up to the climactic return of the movement's opening material. The four-bar statement that follows, is based on P_3, and R_3, which are relatable to the row forms found in the opening bars of the movement (P_3, RI_3 and I_3) through both repetition and inversion. In addition, the movement concludes with reverse statements of the same four trichords found in the opening bar (see Figure 5–2 and Figure 5–9). This conclusion represents the only direct and emphasised return of pitch material within the structure and can be considered a vestigial recapitulation. Despite the reference by the composer to the presence of a first-movement design, it is only this vestige of a recapitulation, together with the concept of two ideas subjected to constant development that links the movement, which can otherwise be regarded as being in an extended ternary form (ABA_1B_1 A_2Coda), to a first-movement design.

5.3.3 Movement II

5.3.3.1 General information

The second movement is the longest, and the only slow movement of the composition. It is 100 bars in length and has a duration of approximately seven minutes. Its overall design is ternary (ABA_1), but with remnants of sonata-rondo form, and with further subdivisions possible according to two alternated and contrasting passages (*X* and *Y*). The movement is twelve-tone oriented, but not strictly serial, since row forms are not applied in a conventional sense. Pitch organisation is not

freely atonal either, but even more rigid than in strict serialism, as a division of the aggregate into two whole-tone hexachords a semitone apart regulates all pitch material.

As in the first movement, the metre is changed in nearly every bar. A combination of $\frac{5}{8}, \frac{7}{8}, \frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{5}{4}$, and $\frac{3}{2}$ time signatures is used, without adherence to any regulatory principle. While some reprised passages feature a repetition of metric content, the return of thematic material does not always entail a repetition of the metric arrangement. The movement does not feature a single dominant rhythmic figure, but rather a combination of various and sometimes related rhythmic devices. Thematic material might conform to a general rhythmic idea, but an exact repetition of rhythmic content is rare. The movement contains no instances of essentially melodic, linear or homophonic writing.

5.3.3.2 Structure and thematic relations

The simplest structural division of the second movement is ternary, *ABA₁*. The *A* and *B* sections are differentiated through contrasts in tempo, dynamics, character and rhythm. The pitch material and thematic devices of these sections are, however, related, which complicates the basic *ABA₁* structural division. The compositional material of *B* originates from the *A* sections, even though it is later developed in a different context.[235] Thematic and pitch materials from the *A* sections are transformed in *B* through the adoption of a different rhythm, tempo and character. Figure 5–23 details the overall *ABA₁* design of the movement, as well as the respective occurrences of the contrasting thematic material, *X* and *Y*. As is apparent from the figure, *X* and *Y* are alternated throughout the *A* sections, while section *B* utilises *Y* exclusively. It should be emphasised, however, that most of the content of the *A* sections comprises *X*, since it features in 67 of 80 bars. The *Y* passages in the two *A* sections, by contrast, are only short interjections of respectively no more than five bars in length.

Section *A*					Section *B*			Section A_1			
bb. 1-53					bb. 54-70			bb. 71-100			
X	*Y*	*X*	*Y*	*X*	*Y*	*Y*	*Y*	*Y*	*X*	*Y*	*X*
bb. 1-26	bb. 27-31	bb. 32-40	bb. 41-44	bb. 45-53	bb. 54-56	bb. 57-66	bb. 67-70	bb. 71-74	bb. 75-84	bb. 85-87	bb. 88-100

Figure 5–23 Newcater, Sapphire Sonata, movement II – overall structural design

[235] In b. 56 of *B* there is also a very brief cursory statement of material from the *A* sections.

Elements of an extended sonata-rondo emerge when considering that *Y* in *B* has a markedly different character from *Y* in the *A* sections. In this view, *A* represents the exposition with multiple statements of two subjects (*X* and *Y*), and *B* the development of the second subject, thus $ABA_1B_1A_2CB_2A_3B_3A_4$. Section A_1 constitutes the recapitulation, again with multiple statements of the opening subjects, but starting with *Y*. Because of the invariable use of the same pitch material throughout, only thematic and not pitch relations contribute to such an unconventional sonata-rondo design.

Section *A* (bb. 1-53)

The first section is marked *Grave e misterioso* and has a tempo indication of 58 crotchet beats per minute. This slow tempo, in addition to soft dynamics, long note values, legato pedalling and overlapping note clusters generate an opaque sound world, which communicates the *misterioso* character. It is the longest of the three sections (even longer than the other two sections combined) and can be further subdivided into five passages that alternate between contrasting *X* and *Y* passages, as illustrated in Figure 5–23. Each restatement of both *X* and *Y* undergoes slight variation, while their thematic character and pitch content remain unchanged. These variations can be considered intrasectional, since they are not sectionally determined. The transitions from *X* to *Y* are direct, even though they are usually preceded by phrase endings on long note values. The first statements of *X* and *Y* (bb. 1-26 and 27-31) contain the gist of the entire movement.

X material

X passages are based exclusively on four whole-tone pitch-class collections, namely C-D-E-F#, D♭-E♭-F-G, A♭-B♭ and A-B within a single thematic device. In its most complete form, as stated in the opening bars (Figure 5–24), *X* consists of alternated whole-tone tetrachords and bichords, which form the aggregate in combination. A rich chordal texture is apparent through the continuous

sonority of sustained and often dovetailed whole-tone clusters with long note values prolonged by the *legato* pedal.[236]

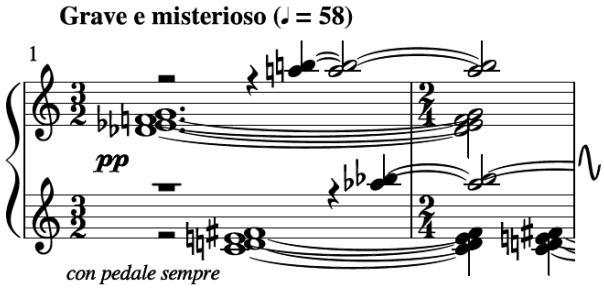


Figure 5–24: Newcater, Sapphire Sonata, movement II, bb. 1-2

While pitch content remains largely unchanged, several other parameters are varied on the return of this thematic material in the *A* sections. Changes in rhythm, register, order of entry, pulse streams, note duration, metre, texture, inversion and dynamics create variation and an expansion and contraction of musical activity, as illustrated in the four subsequent figures. As in the first movement, pitch material is distributed equally between the hands, but now with staggered rather than simultaneous statements of the tetrachords and bichords. The following examples illustrate the most frequent variations of *X*. It should be emphasised, however, that all these thematic transformations occur from the very first passage of *X* and are thus not sectionally determined.

1) Application of material nearly identical to the opening, but with changes in rhythm, metre, register and order of entry, as seen for example in bb. 16-17 (Figure 5–25).

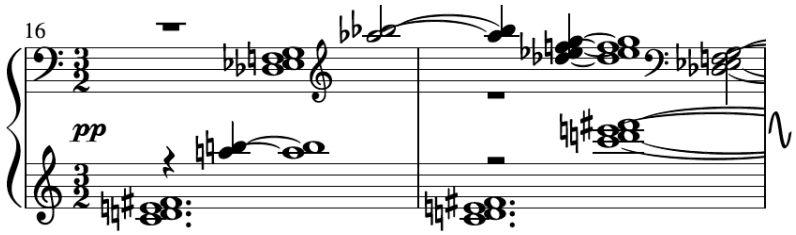


Figure 5–25: Newcater, Sapphire Sonata, movement II, bb. 16-17

2) All the above, but with the omission of the whole-tone bichords, as apparent for example in bb. 32-33 (Figure 5–26).

[236] It is probable that the composer intends the pedal to be held down throughout the section (*pedale sempre tenuto*) rather than merely *con pedale sempre*, since the overlapping sustained chords would be impossible to achieve in any other way.

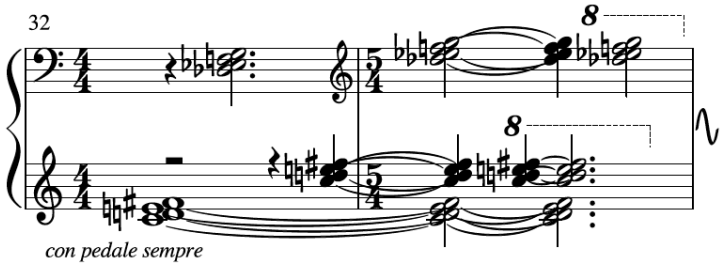


Figure 5–26: Newcater, Sapphire Sonata, movement II, bb. 32-33

3) All the above, but with shorter note durations and a quick alternation of the whole-tone tetrachords, as seen for instance in bb. 21-22 (Figure 5–27).

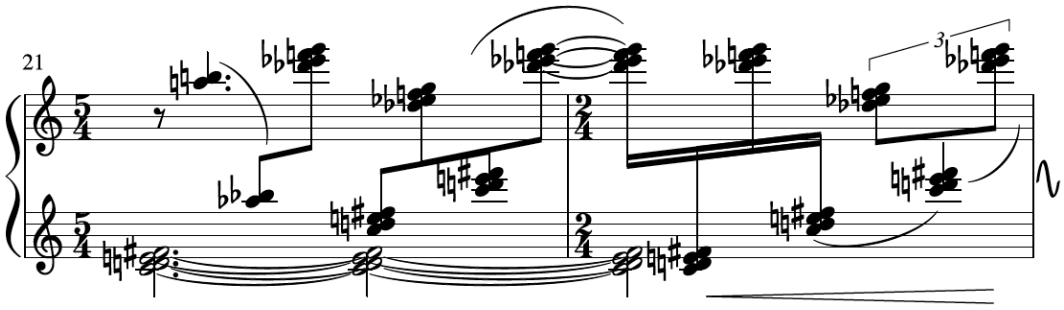


Figure 5–27: Newcater, Sapphire Sonata, movement II, bb. 21-22

4) All the above, but with the inversion of the chordal material, as apparent for example in bb. 12-13 (Figure 5–28).

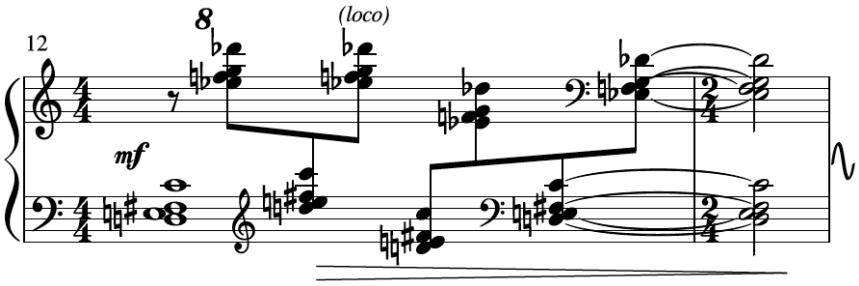


Figure 5–28: Newcater, Sapphire Sonata, movement II, bb. 12-13

5) A combination of any of the aforementioned variations.

While all *X* passages share the same four whole-tone compounds and thematic devices, an exact repeat of an entire passage is never played in either *A* section. There are only a few short instances in which there is an exact repetition of fragments, as detailed at the end of the discussion on

structure. This combination of unvaried content within a varied form is the polar opposite of the procedure in the first movement, which combined unvaried form with varied content.

Y material

The thematic figure in the first bar of *Y* (b. 27, Figure 5–29) is the basis for all *Y* passages, and thus the entire *B* section. An extreme limitation of pitch resources occurs in *Y* with an unvaried disposition of three transpositions of an identical whole-tone hexachord in the right hand against three sustained tritone bichords in the left, which is further limited by the unvaried (0147) tetrachords created vertically, as detailed in the section on pitch relations. All *Y* passages are characterised by a segmentation of the aggregate into descending figures of slurred bichords. These bichords are grouped to form melodic fragments of a descending whole-tone scale that ranges from two to eighteen notes. The overwhelming use of series of slurred note pairs is not exclusive to this movement, but also features in the final two movements. An equal disposition of material between the hands is again in evidence, but here combines the simultaneous and staggered use of bichords in the right hand against bichords in the left.

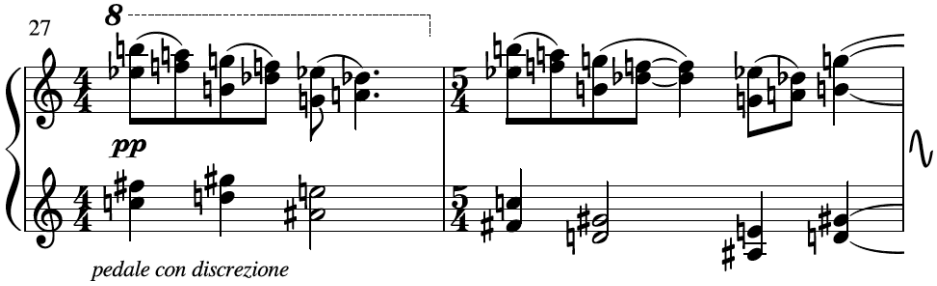


Figure 5–29: Newcater, Sapphire Sonata, movement II, bb. 27-28

As with *X*, each return of *Y* in *A* and A_1 is somewhat varied. The variations of *Y* are less pronounced than those of *X,* since register, texture, pitch content and thematic elements remain similar. The metric content, rhythm and length of the *Y* passages are, however, still somewhat altered. Pedal markings for the *Y* passages are changed from *con pedale sempre* to *pedale con discrezione*, in accordance with the more scalar texture. The varied segmentation of the original figure and the adaptation in the point of rest on longer note values, should also be mentioned. Figure 5–30 illustrates a return of *Y* in A_1, with some of these changes evident. Again, these thematic transformations occur from the first iteration of *Y* and are intrasectional in this instance.

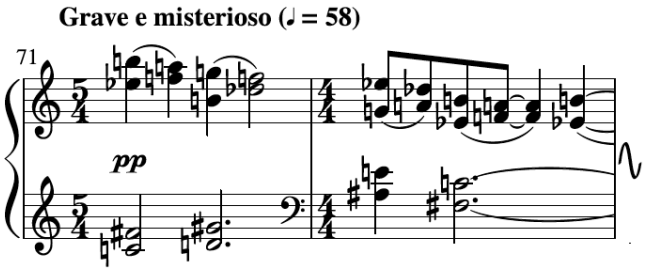


Figure 5–30: Newcater, Sapphire Sonata, movement II, bb. 71-72

Section *B* (bb. 54-70)

The crescendos of *X* from bb. 50 to 53 prepare the *fortissimo* opening of *B* in b. 54. This section can be subdivided into three subsections, which may be labelled preparatory (bb. 54-56), main (bb. 57-66) and concluding (bb. 67-70). In the preparatory passage, the tempo slowly increases to prepare for the climactic entry of the *Animato* main passage in b. 57. In the *Animato* (Figure 5–31), the tempo reaches 100-108 crotchet beats per minute in stark contrast to the *Grave A* sections. In the concluding passage from b. 67, the tempo is gradually reduced again, and note values become increasingly longer. This passage then prepares for a direct transition into the reprise of the *Grave A* section, which follows from b. 71.

In *B*, *Y* returns thematically transformed in a new context, with note durations reduced to semiquavers, and the rhythmic drive, tempo and musical activity increased. The rest points in *Y* of the *A* sections are omitted and replaced with continuous movement in equal note values: fast bichordal semiquaver passages in the right hand are accompanied by quaver bichords in the left hand. These extended lines of semiquavers and quavers represent the only prolonged uniform rhythmic entity in the movement. The melodic contour comprises long descending lines, which are interspersed with shorter ascending sequences of falling bichords. The latter are a feature of *Y* in *B* and do not occur within the *A* sections.

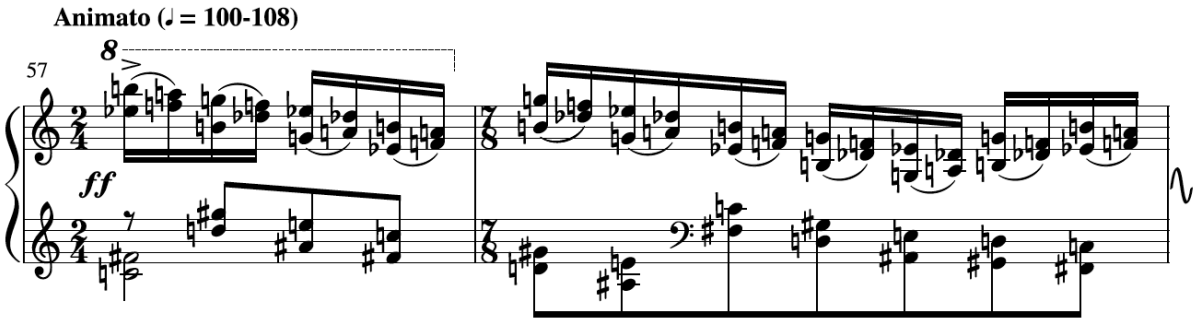


Figure 5–31: Newcater, Sapphire Sonata, movement II, bb. 57-58

There is still segmentation of the thematic material into different combinations of slurred bichords in *B*. In passages with upwards movement, this segmentation is even more striking, with numerous repetitions of short figures. Figure 5–32 illustrates the repeated reiterations at the octave of a single bichord fragment from the original thematic figure in such an instance.

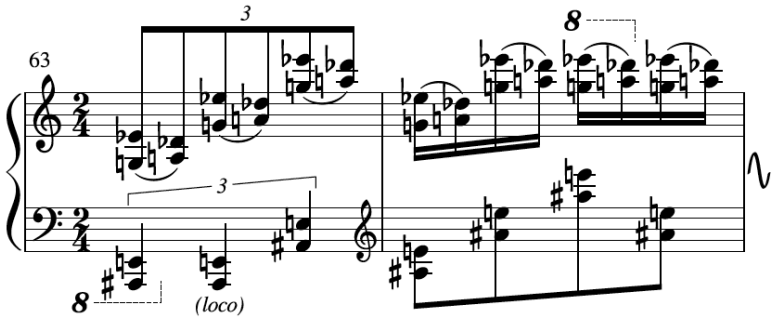


Figure 5–32: Newcater, Sapphire Sonata, movement II, bb. 63-64

The transformation of *Y* material from the *A* sections and its placement within a new context in *B* can be considered intersectional, as also evident in the first movement. The entire *B* section is based on the transformation of the figure originally stated in b. 27 of *A*. It represents the only truly intersectional development of material in the movement, since the other transformations were intrasectional. The presence of a more developmental middle section supports the idea of an underlying sonata-rondo framework, as discussed earlier.

Section A_1 (bb. 71-100)

Section A_1 returns in b. 71 with a *pianissimo* statement of *Y* in the opening tempo. The transition between the end of *B* and the start of A_1 is, however, continuous and largely uniform, since both comprise *Y*. The phrase ending on long note values in bb. 69-70, and the return of the opening

tempo in b. 71 are the only parameters that clearly differentiate these two sections. The *X* material that remains exclusive to the *A* sections, finally returns in b. 74 to solidify the reprise of *A*. As in *A*, its reprise can be further subdivided into alternating passages of *X* and *Y*, as indicated originally in Figure 5–23. While there are slight variations in rhythm, duration and metre, the thematic and pitch material of both the *X* and *Y* passages are nearly identical to that of *A*. It is notable that there is no development or transformation of material into a more complex derivative in the reprise, but just the simple continued variation of passages, which is also evident in *A*.

As mentioned earlier, the exact repetition of an entire section or passage never occurs in the movement. Most passages (whether *X* or *Y*) differ slightly, even though the same pitch content and thematic material are applied. There are only brief restatements of identical or very similar phrases in a few instances. These statements are best viewed as the recycling of short compositional segments and not as complete structural repetitions. Figure 5–33 outlines where identical or near identical material is repeated in the *A* sections. It is notable that the very first statements of *X* and *Y* provide the direct source for all these statements.

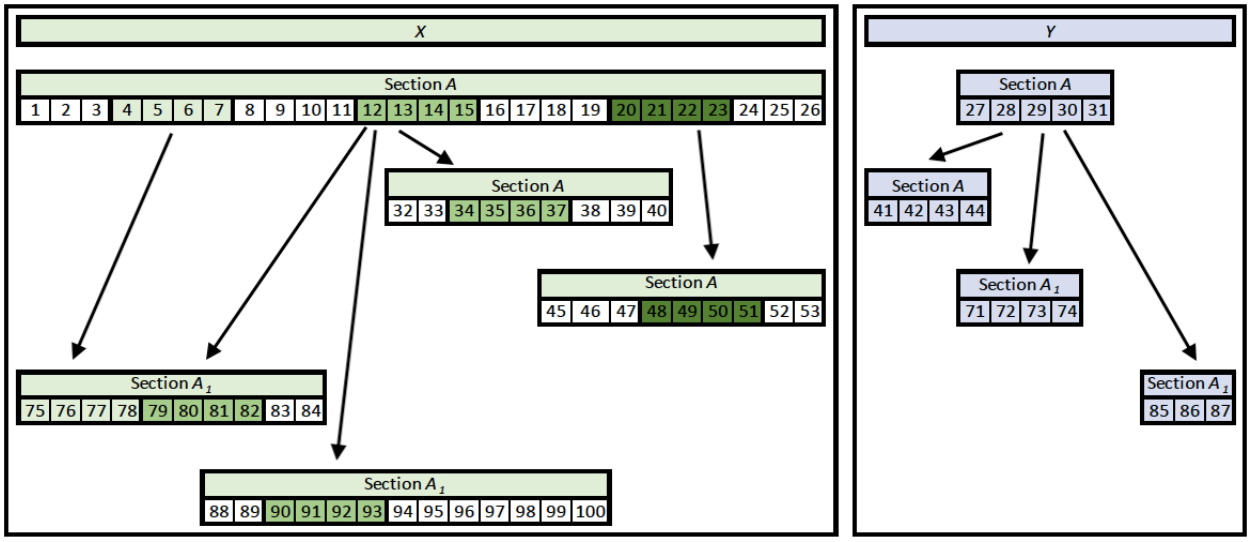


Figure 5–33: Newcater, Sapphire Sonata, movement II – reprised material from the opening statements of X and Y

5.3.3.3 Pitch relations

The pitch content of the entire second movement is based on varying combinations of the two whole-tone hexachords that together form the aggregate.[237] The movement is dodecaphonic without being serial, since there is not a conventional application of different row forms. One can argue that a prime row form (P_0), is used in *X*: C-D-E-F#-A♭-B♭-D♭-E♭-F-G-A-B and its retrograde (R_0) in *Y*: B-A-G-F-E♭-D♭-B♭-A♭-F#-E-D-C. However, such a serial analysis seems redundant, since different row forms are not applied in a linear fashion. Instead, a division of the aggregate into two whole-tone hexachords a semitone apart (ic 1) serves as the basis for all pitch content, as illustrated in Figure 5–34.[238]

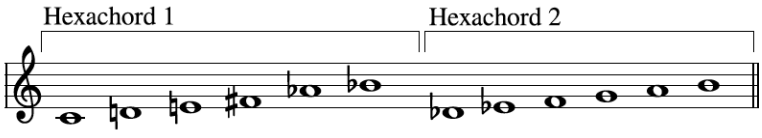


Figure 5–34: Newcater, Sapphire Sonata, movement II – whole-tone hexachords a semitone apart

Only four different set classes are employed in the movement, and within limited transpositions. *X* passages comprise the (0246) set class on C and D♭, and (02) on A♭ and A, while *Y* passages utilise (0268) on D♭, E♭, and F, and (06) on C, D and E. Since pitch-class content is extremely limited, factors such as pedal notes, inversions and register become important contributors to sonic variation. In addition, the composer adjusts rhythm, metre, texture and dynamics to create subtle changes.

X material

Central to pitch organisation in *X* passages is the division of the two whole-tone hexachords into pairs of tetrachords and bichords on limited transpositions, as detailed in the previous paragraph. This is apparent, for example, in the opening bars of the movement (Figure 5–35). Segmentation of H_1 occurs in the left hand and H_2 in the right hand, and they form the aggregate in combination. While the tetrachords on C (H_1) are always played in the left hand and those on D♭ (H_2) in the right

[237] There are also a few instances in which the system is reduced to an eight-note combination, as discussed in more detail later.

[238] This is, of course, the only possible division of the aggregate into whole-tone hexachords notwithstanding enharmonic equivalents and the possibility of having different root positions.

hand, the bichords migrate. The right- and left-hand registers do, however, sometimes cross, as seen for example in b. 76.

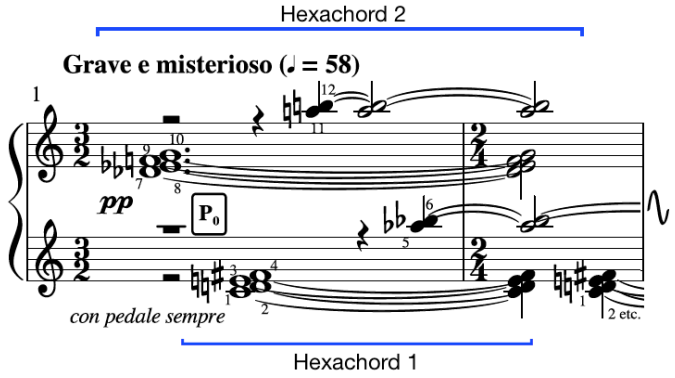


Figure 5–35: Newcater, Sapphire Sonata, movement II, bb. 1-2 – hexachordal content

Omission of the two whole-tone bichords in some *X* passages somewhat varies this pitch organisation. This results in the replacement of the twelve-tone aggregate with an eight-tone collection. Figure 5–36 shows an extract (bb. 32-33) based on this eight-tone collection, with the pitch classes originally found in the whole-tone bichords (order numbers 5, 6, 11 and 12) omitted.

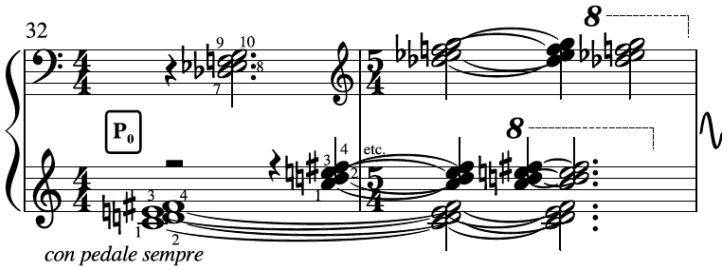


Figure 5–36: Newcater, Sapphire Sonata, movement II, bb. 32-33

A second variant of *X* entails the more rapid alternation of the two tetrachords in first inversion in addition to the omission of the bichords.[239] While the pitch content remains unchanged in these passages, chordal inversions create subtle variation. Figure 5–37 illustrates an alternation of inverted tetrachords and the omission of the bichords in bb. 12-13.

[239] In most cases the first inversions of the tetrachords occur with the omission of bichords. There are, however, a few instances in which inversions are not necessarily accompanied by omissions. The bichords are never inverted.

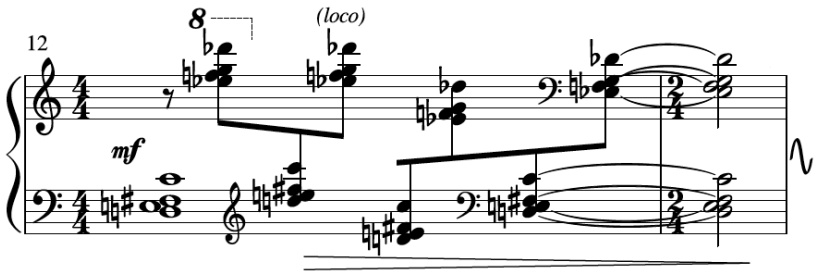


Figure 5–37: Newcater, Sapphire Sonata, movement II, bb. 12-13

Y Material

All passages based on *Y* (in both the *A* and *B* sections) have the same pitch content which comprises only two set classes and six pitch-class collections. As with *X*, segmentation of the aggregate into whole-tone elements is a pivotal feature. H_1 is the primary source of pitch material for the left hand, while H_2 supplies the right. The segmentation of whole-tone hexachords, however, differs from *X*, as illustrated in Figure 5–38. The pitch content stated in b. 27 of this figure, forms the basis for all *Y* passages.

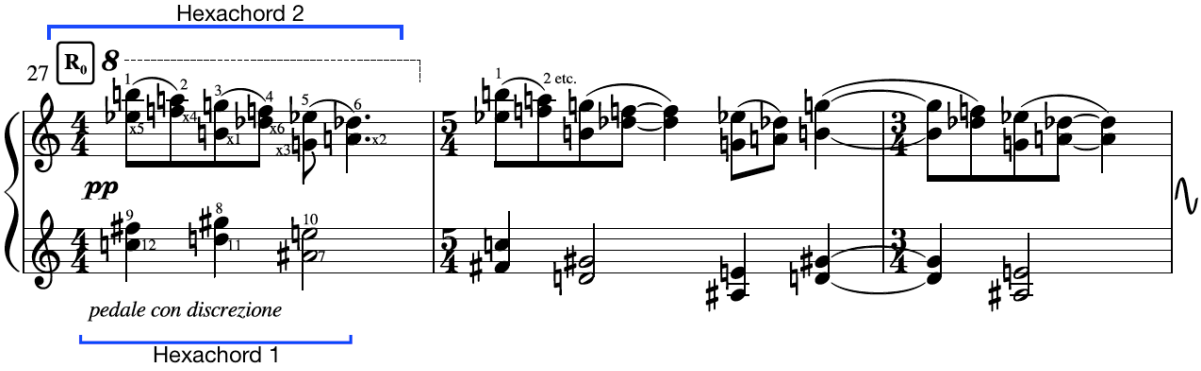


Figure 5–38: Newcater, Sapphire Sonata, movement II, bb. 27-29 – hexachordal content

The treble line comprises repeated descending whole-tone scales that consist of H_2 (sometimes fragmented). The alto line also features H_2, which results in the formation of three pairs of slurred (04) bichords in the right-hand part. In the left hand, H_1 is divided into three (06) or tritone bichords that are repeated as an accompaniment to the right-hand scalar passages. One tritone bichord accompanies every right-hand slur, independent of finer rhythmic variations, with an ic 3 interval between the two hands. The combination of these right- and left-hand elements results in the invariable formation of (0147) tetrachords both on and off the beat. The only variables in this figuration are transposition (always in whole-tone intervals) and the harmonic inversion of the

distance between the hands (always ic 3). Rhythmically, the right-hand tetrachords usually sound as two bichords of either equal value, or with the second bichord prolonged.[240] It can be argued that *Y* passages are characterised by an unbalanced application of the aggregate, since two statements of H_2 are played for every H_1. However, the note durations of H_1 are longer than those of H_2, which redresses this imbalance. The slurred bichordal pair, initially used to generate complete whole-tone scales in the right hand is often used in ascending sequences in *B*, but the pitch organisation of both the right and left hand remains unchanged. Most *Y* passages end on the same (0147) tetrachord: D♭-D-F-A♭, as seen in bb. 31, 44, 74 and 87.

In conclusion, while the pitch content of the entire movement is based on a whole-tone framework, sectional differentiation still occurs. The whole-tone compounds of *X*, which are often combined to form the aggregate through pedalling, are contrasted with the (0147) collections of *Y*. Other compositional parameters, such as rhythm, texture and thematicism further contribute to this sectional differentiation.

5.3.4 Movement III

5.3.4.1 General information

The third movement is the shortest of the composition, with a duration of approximately three and a half minutes and a length of 81 bars. It can be divided into five sections, with an overall design of $ABCA_1$Coda. The principal tempo indication is *Allegretto* at 92 quaver beats per minute, but with a continuous fluctuation of tempo in the two *A* sections. The movement has a rather unconventional dance-like character and is described by Newcater (2018) as a "minuet in $\frac{5}{8}$ time". This corresponds to traditional four-movement sonata practices in which the third movement would be a dance. The moderate tempo indication is combined with linear passages in the upper voices and slurred note pairs to communicate the *Amabile* character. The fluidity of tempo and the alternation of long and short note durations further contribute to this.

The entire movement is based on a single twelve-tone row, of which the prime form (P_0) is played in the opening bars. As with the first two movements, a mixed metre that combines $\frac{3}{16}$, $\frac{5}{16}$, $\frac{2}{8}$, $\frac{3}{8}$, $\frac{4}{8}$, $\frac{5}{8}$, $\frac{6}{8}$ and $\frac{3}{4}$ time signatures is a feature, although successive bars in the same metre are here more frequent.

[240] The first bichord is only prolonged in four instances, bb. 28^5-29^1, 41^{1-2}, 54^{1-2} and 72^4-73^1.

For the first time in the work, metre plays an important role in structural characterisation and delineation, since the respective sections do not share the same metric content. Most of these sections feature small, yet continuous rhythmic variations. Rhythmic content even undergoes change alongside a repeat of thematic and pitch material. Most of the movement has a chordal texture, with only occasional instances of melodic writing in a solo voice. There is, however, a clear emphasis on contouring passages in the right hand, while the left plays mostly an accompanimental role.

5.3.4.2 Structure and thematic relations

A general structural design of *ABCA*$_1$Coda is present, even though the different sections constitute a single, continuous whole. Clear-cut structural divisions of the movement are further complicated through the interchange of thematic material between different sections. The *C* section, for example, shares compositional material with both the *A* and *B* sections, but has a different character, metre and rhythmic profile. This section can then be analysed as a development of *A* and *B*, which suggests elements of a first-movement design, especially since the original *A* section is recapitulated from b. 55^3. In this analysis, *A* and *B* represent the contrasting themes of the exposition, as also discussed below. Section *C* is further divisible into three subsections (*A*$_1$*B*$_1$*A*$_2$) according to the *A* and *B* thematic content applied. In combination with the other sections, this generates *ABA*$_1$*B*$_1$*A*$_2$*A*$_3$Coda or what can be considered a varied or developed ternary design which is comparable to that of the first movement. The varied ternary design can also be likened to the traditional ternary forms of third movements comprising a minuet and trio. A short coda, which is based on material from the *A* sections, concludes the movement. Figure 5–39 illustrates the movement's general structural makeup, as well as the principal subdivisions.

Section *A*	Section *B*		Section *C*		Section *A*$_1$	Coda
bb. 1-18	bb. 19-29		bb. 30-55^2		bb. 55^3-68	bb. 69-81
Main	Main	Transition	Main	Transition	Main	Main
bb. 1-18	bb. 19-26	bb. 27-29	bb. 30-51	bb. 52-55^2	bb. 55^3-68	bb. 69-81

Figure 5–39: Newcater, Sapphire Sonata, movement III – overall structural design

The movement is thematically largely uniform, since a single figure and its derivations make up most of the compositional material. This thematic figure, which is stated from the outset in the opening bars of *A*, returns in the recapitulation (*A*$_1$), the development (*C*) and the coda. In *B*, a somewhat

different thematic figure is applied, although it can still be paralleled with the motivic content of the opening theme (*A*) through the characteristic slurred three-note groupings.

Section *A* (bb. 1-18)

The first section is marked *Allegretto e amabile*, has a tempo indication of 92 quaver beats per minute and can be said to represent the opening theme in a first-movement design. Figure 5–40 shows the opening bars of *A* and the first statement of the principal thematic figure.

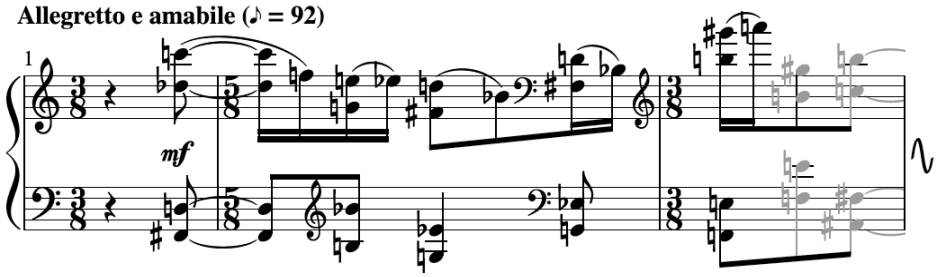


Figure 5–40: Newcater, Sapphire Sonata, movement III, bb. 1-3

In its most complete form here, this figure consists of primarily descending slurred pairs of bichords and single notes in the right hand, which are made up of different combinations of quavers and semiquavers. The left hand has a chordal accompaniment, of which the note durations equal every right-hand slur, and consists predominantly of bichords and trichords. This extreme limitation of figuration, which relies almost entirely on melodically descending pairs of slurred bichords and single notes in the right hand against accompanimental bichords in the left is similar to the *Y* material of the second movement. Both movements feature slurred pairs (mostly of equal value) that form descending lines, rhythmic and metric variations, and the contraction and truncation of material. The first note is often lengthened at the start of a descent and the last occasionally at the end of a phrase. An equal distribution of notes between the hands as seen in earlier movements occurs once again, but here primarily features simultaneous bichords. The movement comprises multiple derivations of this principal thematic material. Following the opening statement, for example, the

thematic figure returns with different pitch,[241] rhythmic and metric content (see, for instance, bb. 3^3-4, Figure 5–41).

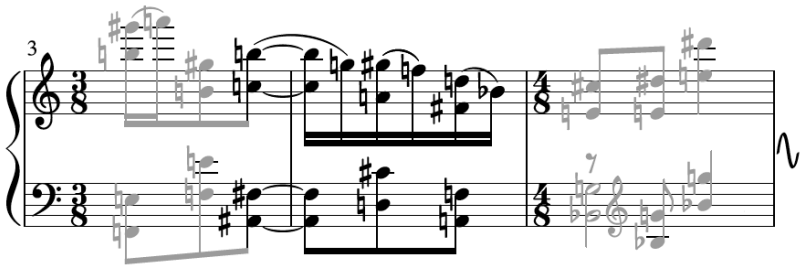


Figure 5–41: Newcater, Sapphire Sonata, movement III, bb. 3-5

Figure 5–42 (b. 14) shows a later statement of the thematic material in *A*, without the held-over opening chord, and with a variation in the duration and size of the accompanimental chords. This thematic material is developed even further in *C*, as discussed below.

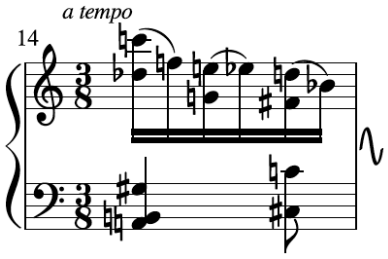


Figure 5–42: Newcater, Sapphire Sonata, movement III, b. 14

While the pitch content of the thematic figuration in *A* depends on the row forms at play, bichords in both hands comprise almost entirely sixth or major seventh intervals (ic 1, 3 and 4). In most cases, one row form is used per thematic figure, while the pitch content of the accompaniment consists of retrograded fragments of the right-hand row form, as discussed later. Other parameters, such as the number of additional statements of pitch classes, strictness of ordering, metre and rhythm are also varied in different instances. The section is further characterised by tempo fluctuations, with a total of six tempo relaxations[242] in just eighteen bars. The rhythmic profile of the upper voices is based on varying combinations of quavers and semiquavers, with different points of rests in the respective

[241] Application of a different row form (I_0) is shown in this figure. In the figures that follow, extracts with the same pitch content as the opening theme (P_0) are used to better illustrate changes in other parameters.

[242] These relaxations are marked as *riterdando* [sic], *rit.* and *ritenuto*, and are balanced by *a tempo* indications in the bars that follow. It seems as if the composer uses *ritardando* and *ritenuto* interchangeably and without the usual differentiation in meaning (cf. bb. 8-9 and 17-18, for instance).

passages. The metre is changed in nearly every bar without conforming to any regulating pattern or order, and alternates between $\frac{3}{8}$, $\frac{4}{8}$ and $\frac{5}{8}$.

Section *B* (bb. 19-29)

The *B* section is marked *Un poco più mosso*, has a slightly increased tempo of 100 quaver beats per minute, and can be said to represent the second theme in a first-movement design. In accordance with traditional first-movement practices, the thematic content of *B* contrasts that of *A*, even though similarities are also present. The tempo and metre of *B*, for instance, are kept constant for the most part and do not fluctuate as with *A*. While an alternation of bichords and single notes in the right hand and accompanimental chords in the left hand are still apparent, a different rhythmic and metric profile is adopted. Slurred three-note groupings in the right hand are now stated in reverse with single notes usually preceding bichords, and are played against trichords in the left hand. For the first time in the work, a single metre is applied for an entire section, as seen in the unvaried use of a $\frac{4}{8}$ time signature. Semiquaver broken-chord figures that start on the offbeat are common, while the descending contours characteristic of *A* are absent. Finally, *B* contains simultaneous combinatorial statements of rows with their retrogrades and fewer additional pitch-class statements, as discussed in the section on pitch relations. Figure 5–43 contains an excerpt (bb. 19-20) of the start of *B*, in which these parameters are evident. A short transition to *C* occurs from b. 27, as apparent in the return of the opening tempo. The thematic material and $\frac{4}{8}$ metre of *B*, however, persist.

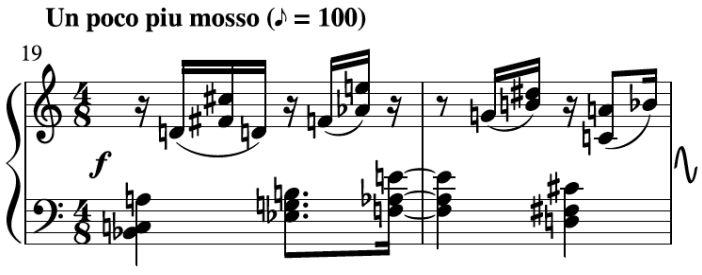


Figure 5–43: Newcater, Sapphire Sonata, movement III, bb. 19-20

Section *C* (bb. 30-55[2])

Section *C* is characteristically different from both *A* and *B*, even though it incorporates a transformation of the thematic and pitch material from both, suggesting a developmental section within a first-movement design. Section *C* is further divisible into three subsections (*ABA*) following the brief interjection of *B* material in bb. 44-45. This generates an overall design of *ABA₁B₁A₂A₃*Coda, even though the middle developmental section (*A₁B₁A₂*) is clearly contrasted with the other *A* and *B* sections. Comparison to a varied or developed double-ternary design, as discussed in relation to the first movement, is therefore also possible.

In *C*, note values are reduced to demisemiquavers against semiquavers, while $\frac{2}{8}$, $\frac{3}{16}$ and $\frac{5}{16}$ time signatures are used for this first time. The bichord-plus-single-note-slur thematic material characteristic of *A* is transformed into continuous passages of demisemiquavers in this section (Figure 5–44), which are reminiscent of the streams of semiquavers in *B* of the second movement. The same row forms are here repeated in some instances, to allow for longer linear passages.

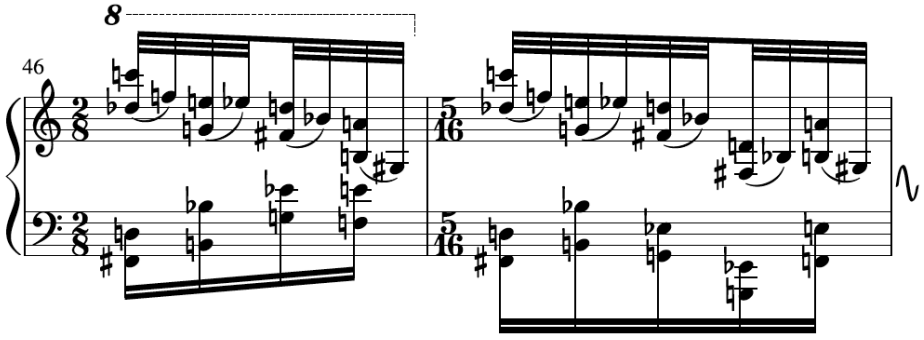


Figure 5–44: Newcater, Sapphire Sonata, movement III, bb. 46-47

For the first time in the movement, bichords-plus-single-note slurs also migrate to the left hand, and are played by both hands simultaneously:

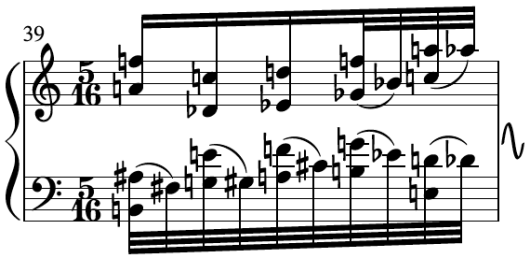


Figure 5–45: Newcater, Sapphire Sonata, movement III, b. 39

A short interjection of material from *B*, and the consequent reversal of these slurred pairs occur in bb. 44-45 (Figure 5–46). In contrast to the original *B*, a constant change in metre and the movement's opening tempo are applied. The tempo fluctuations of *A* are absent, note durations are halved, and the rhythmic profile becomes more rigid and uniform.

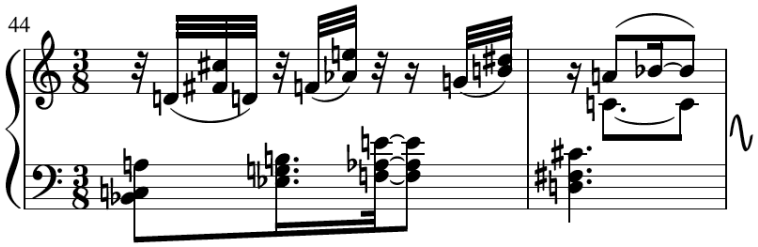


Figure 5–46: Newcater, Sapphire Sonata, movement III, bb. 44-45

The fact that *C* represents a development of *A* and *B*, is further emphasised by its virtuosic character, the increase in musical activity, and the recapitulation of the thematic material of *A* in its original format as A_1 from b. 55^3. A short transition from b. 52 prepares for this recapitulation of A_1, with the use of longer note values and a decrease in musical activity.

Section A_1 (bb. 55^3-68)

The reprise of *A* starts in b. 55^3, as is evident from the return of the opening pitch and thematic material. In A_1, the same succession of row forms is applied as in *A*, as detailed in the section on pitch relations, thus representing a recapitulation within the first-movement design in which the second theme (*B*) does not return. The fluctuating tempo, exclusive to *A* thus far, returns in the reprise through the application of multiple *ritenuto* and *a tempo* pairs. As in *A,* the metre alternates between $\frac{3}{8}$, $\frac{4}{8}$ and $\frac{5}{8}$ time signatures, but in b. 59 a $\frac{3}{4}$ time signature is applied for the only time in the movement. Section A_1 is, however, not an exact repetition of *A*, since it is somewhat truncated, and features some variation of metric and rhythmic content.

Coda (bb. 69-81)

Section A_1 is extended by a short coda from b. 69 that is primarily based on material from the *A* sections, but without its characteristic tempo fluctuations. The metric content, however, contains time signatures from *A*, *B* and *C*. The coda starts off with a four-bar descending passage (bb. 69-72) extending across the keyboard (Figure 5–47) that can be related to the opening idea of *A*. Here,

however, the uniform demisemiquaver rhythmic profile and long linear movements are reminiscent of *C* (cf. bb. 46-47), but with the left-hand accompanimental part removed altogether. Bichords originally played in the right hand are now split across both hands, resulting in single-voiced descending lines in the right-hand part.

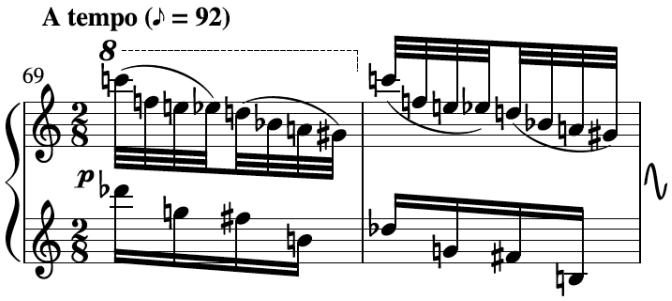


Figure 5–47: Newcater, Sapphire Sonata, movement III, bb. 69-70

The four-bar descending passage prepares for a *fortissimo* cadential close (Figure 5–48), in which repeated hexachords are heard for the first time in the movement. Only a fragment of the original pitch material applied in the *A* sections remain, as discussed in more detail below.

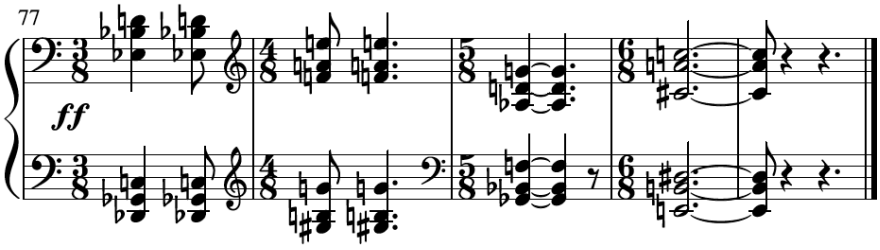


Figure 5–48: Newcater, Sapphire Sonata, movement III, bb. 77-81

5.3.4.3 Pitch relations

Row properties

The entire movement is based on a single twelve-tone row (P_0):

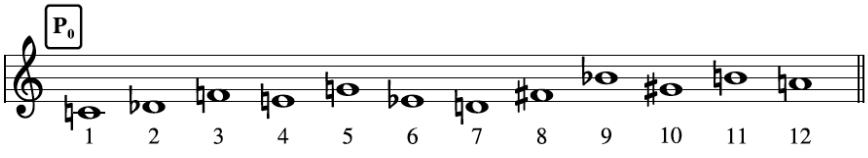


Figure 5–49: Newcater, Sapphire Sonata, movement III – twelve-tone row P_0

The row is not found in any other compositions by Newcater, nor those of other renowned twelve-tone composers. Some correspondences between the pitch content of the first and third movement can, however, be noted. The rows used in both these movements feature ic 1 between order numbers 1 to 2, 3 to 4, and 6 to 7, and ic 4 between order numbers 5 to 6 and 7 to 8; and the second tetrachords of RI_9 of the first movement and P_0 of the third movement are identical.[243] Order numbers 1 to 8 of P_0 in the third movement also constitute the same chromatic cluster formed by the two whole-tone tetrachords of the slow movement: (C-D-E-F#) and (D♭-E♭-F-G), while order numbers 9 to 12 make out the migrating bichords: (A♭-B♭) and (A-B). The matrix derived from P_0 is included in Figure 5–50, and shows all its related row forms.

	I_0	I_1	I_5	I_4	I_7	I_3	I_2	I_6	I_{10}	I_8	I_{11}	I_9	
P_0	C	D♭	F	E	G	E♭	D	F#	B♭	G#	B	A	R_0
P_{11}	B	C	E	E♭	F#	D	D♭	F	A	G	B♭	G#	R_{11}
P_7	G	G#	C	B	D	B♭	A	D♭	F	E♭	F#	E	R_7
P_8	G#	A	D♭	C	E♭	B	B♭	D	F#	E	G	F	R_8
P_5	F	F#	B♭	A	C	G#	G	B	E♭	D♭	E	D	R_5
P_9	A	B♭	D	D♭	E	C	B	E♭	G	F	G#	F#	R_9
P_{10}	B♭	B	E♭	D	F	D♭	C	E	G#	F#	A	G	R_{10}
P_6	F#	G	B	B♭	D♭	A	G#	C	E	D	F	E♭	R_6
P_2	D	E♭	G	F#	A	F	E	G#	C	B♭	D♭	B	R_2
P_4	E	F	A	G#	B	G	F#	B♭	D	C	E♭	D♭	R_4
P_1	D♭	D	F#	F	G#	E	E♭	G	B	A	C	B♭	R_1
P_3	E♭	E	G#	G	B♭	F#	F	A	D♭	B	D	C	R_3
	RI_0	RI_1	RI_5	RI_4	RI_7	RI_3	RI_2	RI_6	RI_{10}	RI_8	RI_{11}	RI_9	

Figure 5–50: Newcater, Sapphire Sonata, movement III – twelve-tone matrix based on P_0

Figure 5–51 lists the set classes following segmentation of the row into discrete trichords, tetrachords and hexachords, as well as additional properties.

[243] It follows that the second tetrachord of RI_{10} of the first movement is also identical to P_1 of the third movement, etc.

Row	P_0	**C**	**D ♭**	**F**	**E**	**G**	**E ♭**	**D**	**F#**	**B ♭**	**G#**	**B**	**A**
	Adjacency interval series	<1,4,11,3,8,11,4,4,10,3,10>											
Trichords	Set class	(015)			(014)			(048)			(013)		
	Adjacency interval series	<1,4>			<1,3>			<4,4>			<1,2>		
	Interval class vector	[100110]			[101100]			[000300]			[111000]		
	Transpositional invariance	T_0			T_0			T_0, T_4, T_8			T_0		
	Inversional invariance	-			-			T_0I, T_4I, T_8I			-		
Tetrachords	Set class	(0145)				(0145)				(0123)			
	Adjacency interval series	<1,3,1>				<1,3,1>				<1,1,1>			
	Interval class vector	[201210]				[201210]				[321000]			
	Transpositional invariance	T_0				T_0				T_0			
	Inversional invariance	T_5I				T_5I				T_3I			
Hexachords	Set class	(013457)						(023458)					
	Adjacency interval series	<1,2,1,1,2>						<2,1,1,1,3>					
	Interval class vector	[333321]						[333321]					
	Transpositional invariance	T_0						T_0					
	Inversional invariance	-						-					
	Forte name	6-Z10 [Z-mate: 6-Z39]						6-Z39 [Z-mate: 6-Z10]					

Figure 5–51: Newcater, Sapphire Sonata, movement III – characteristics, subsets and intervallic contents of P_0

As with the first movement, ic 1 features in three of the four trichords, all three tetrachords, and thrice in each hexachord. The (048) set class (or augmented trichord) is notable, since it is a symmetrical entity that maps onto itself multiple times under both transposition and inversion. Each (048) trichord is contained in twelve different row forms, since the (048) set class remains invariant under T_0, T_4, T_8, T_0I T_4I and T_8I operations. The D-F#-B♭ subset, for example, is found in row forms P_0, P_4, P_8, R_0, R_4, R_8, I_0, I_4, I_8, RI_0, RI_4 and RI_8 (Figure 5–52).

	I_0	I_1	I_5	I_4	I_7	I_3	I_2	I_6	I_{10}	I_8	I_{11}	I_9	
P_0	C	D ♭	F	E	G	E ♭	D	F#	B ♭	G#	B	A	R_0
P_{11}	B	C	E	E ♭	F#	D	D ♭	F	A	G	B ♭	G#	R_{11}
P_7	G	G#	C	B	D	B ♭	A	D ♭	F	E ♭	F#	E	R_7
P_8	G#	A	D ♭	C	E ♭	B	B ♭	D	F#	E	G	F	R_8
P_5	F	F#	B ♭	A	C	G#	G	B	E ♭	D ♭	E	D	R_5
P_9	A	B ♭	D	D ♭	E	C	B	E ♭	G	F	G#	F#	R_9
P_{10}	B ♭	B	E ♭	D	F	D ♭	C	E	G#	F#	A	G	R_{10}
P_6	F#	G	B	B ♭	D ♭	A	G#	C	E	D	F	E ♭	R_6
P_2	D	E ♭	G	F#	A	F	E	G#	C	B ♭	D ♭	B	R_2
P_4	E	F	A	G#	B	G	F#	B ♭	D	C	E ♭	D ♭	R_4
P_1	D ♭	D	F#	F	G#	E	E ♭	G	B	A	C	B ♭	R_1
P_3	E ♭	E	G#	G	B ♭	F#	F	A	D ♭	B	D	C	R_3
	RI_0	RI_1	RI_5	RI_4	RI_7	RI_3	RI_2	RI_6	RI_{10}	RI_8	RI_{11}	RI_9	

Figure 5–52: Newcater, Sapphire Sonata, movement III – twelve-tone matrix of P_0 showing (048) invariance

The (0145) and (0123) tetrachords have invariant properties too, since both are inversionally symmetrical set classes. In addition, the tone row contains two (0145) tetrachords, a whole-tone apart, which results in further repetition of this subset under transposition.[244] Figure 5–53 shows the related row forms in which the P_0 tetrachords map onto themselves under transposition and inversion. The C-D♭-E-F tetrachord, for example, is repeated in row forms P_0, R_0, P_{10}, R_{10}, I_5, RI_5, I_7 and RI_7. Especially noteworthy is the transformation of the prime row form under T_7I, since it allows for invariance of all three discrete tetrachords, as illustrated in Figure 5–53 between row forms P_0 and I_7, and their respective retrogrades. This quasi-combinatorial relation of row forms with the same tetrachordal content is, however, not explored by the composer.

	I_0	I_1	I_5	I_4	I_7	I_3	I_2	I_6	I_{10}	I_8	I_{11}	I_9	
P_0	C	D♭	F	E	G	E♭	D	F#	B♭	G#	B	A	R_0
P_{11}	B	C	E	E♭	F#	D	D♭	F	A	G	B♭	G#	R_{11}
P_7	G	G#	C	B	D	B♭	A	D♭	F	E♭	F#	E	R_7
P_8	G#	A	D♭	C	E♭	B	B♭	D	F#	E	G	F	R_8
P_5	F	F#	B♭	A	C	G#	G	B	E♭	D♭	E	D	R_5
P_9	A	B♭	D	D♭	E	C	B	E♭	G	F	G#	F#	R_9
P_{10}	B♭	B	E♭	D	F	D♭	C	E	G#	F#	A	G	R_{10}
P_6	F#	G	B	B♭	D♭	A	G#	C	E	D	F	E♭	R_6
P_2	D	E♭	G	F#	A	F	E	G#	C	B♭	D♭	B	R_2
P_4	E	F	A	G#	B	G	F#	B♭	D	C	E♭	D♭	R_4
P_1	D♭	D	F#	F	G#	E	E♭	G	B	A	C	B♭	R_1
P_3	E♭	E	G#	G	B♭	F#	F	A	D♭	B	D	C	R_3
	RI_0	RI_1	RI_5	RI_4	RI_7	RI_3	RI_2	RI_6	RI_{10}	RI_8	RI_{11}	RI_9	

Figure 5–53: Newcater, Sapphire Sonata, movement III – twelve-tone matrix of P_0 showing (0145) and (0123) invariance

A high level of invariance in pitch organisation is possible, considering the extent of the transpositional and inversional properties of the tone row, especially under T_7I. Row form P_0, for example, shares invariant trichordal and tetrachordal segments with a total of 21 out of 47 row forms: P_2, P_4, P_8, P_{10}, I_0, I_4, I_5, I_7, I_8 and I_9, and their retrogrades R_0, R_2, R_4, R_8, R_{10}, RI_0, RI_4, RI_5, RI_7, RI_8, and RI_9. Inherent coherence through ic 1 movement and the invariant properties of symmetrical subsets can thus be argued. This occurs most obviously for the (048) subset, since segmentation into pitch-class groups of three dominates the textural content in this movement. Newcater does not, however, explore the invariant properties of subsets in either row-form successions or their

[244] The (0145) subset also constitutes the middle tetrachord of the twelve-tone row applied in the first movement, as mentioned earlier. A high level of invariance is thus possible, with the G-E♭-D-F# subset, for example, present in row forms P_0, R_0, I_9 and RI_9 of the first movement and row forms P_0, R_0, P_2, R_2, I_7, RI_7, I_9 and RI_9 of the third movement.

structural placement in the different sections. Finally, the tone row is not hexachordally combinatorial, symmetrical, or all intervallic, nor has it been derived from a specific chord or motive.

Row choice

A large range of row forms, 25 of a possible 48, is applied in the movement. Prime row forms are the most common (11 versions), followed by inverted forms (8 versions), and to a much lesser extent their retrogrades (3 versions each). A more rigid, coherent structure in the application of pitch content is apparent in comparison to the first movement, since entire successions of row forms are repeated on occasion. The collection of row forms used in *A* is applied without change in A_1, and returns in fragmented form in *C* and the coda too. Row forms thus have an important role in structural definition for the first time in the Sonata. Row forms P_0 and I_2 dominate pitch content, since they are used in nearly a third of row-form statements in the movement. As with the first movement, a change in row form occurs in nearly every bar, and row forms are seldom used simultaneously. Successive statements of a single row form, or related row forms are, however, much more common than in the first movement. Transpositions of row forms or groups of row forms do not play an essential role.

Row segmentation

A complete, linear statement of a row form is not present in the movement. Instead, the division of row forms into three-note fragments dominates pitch organisation. The most regular of these are the three-note motives of the right hand, which consist of slurred bichord-plus-single-note pairs. Following such three-note segmentation, the prevalence of the symmetrical (048) entity should again be emphasised.

Doubling and order

Pitch classes are often unordered in the application of row forms, especially in the more developmental *C* section. While the general trichordal order of row forms remains clear, neighbouring order numbers are often reversed within trichords. Additional statements of pitch classes are even more frequent than in the first movement, as is most obvious in the left-hand part

of the *A* and *C* sections. In such cases, only the right-hand part adheres to a specific row form, while the accompaniment in the left hand consists of additional statements of row-form fragments of pitch classes that lie one or two steps apart in terms of the serial order. Most of these characteristics are evident in the opening bars:

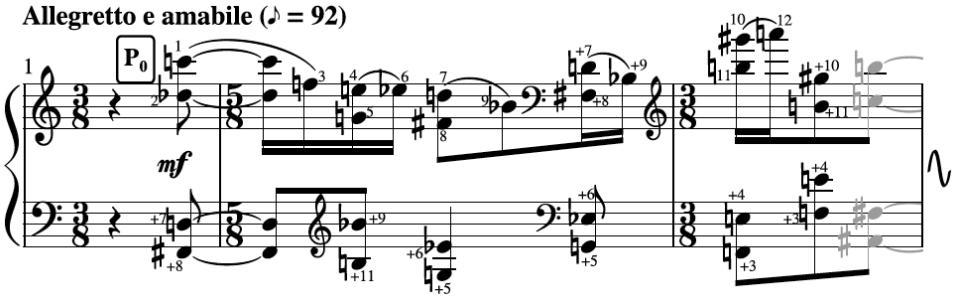


Figure 5–54: Newcater, Sapphire Sonata, movement III, bb. 1-3

Successive row forms

While there is not a single governing principle to the succession of row forms, several instances can be listed of consecutive rows that are somehow related:

1) Repeated row forms are stated in a few cases, as apparent for example in bb. 46-47 with two consecutive statements of P_0.

2) Row forms succeeded by their retrogrades do not occur in the *A* sections, but are prevalent in *B*. Here row forms and their retrogrades are not only juxtaposed, but also overlapped and stated simultaneously in a combinatorial fashion. For example, simultaneous and repeated statements of P_0 and R_0 occur in bb. 19-22, as discussed later.

3) Sequences of inversionally related row forms with the same index number are characteristic of the openings of the *A* sections, *C* and the coda. This can be seen, for instance, in bb 1-9, where P_0 and I_2 are followed by their inverted forms I_0 and P_2.

4) Because of the high level of symmetry in the discrete subsets of the row, there are several instances in which row forms related through invariance are stated in succession. These invariant properties are, however, not explored through segmentation or specific pitch class placement for the (0145) and (0123) tetrachords. In bb. 41-45, for example, a sequence of P_{11}, P_1, and R_1 row forms are played, all of which contain the D♭-D-F-F# tetrachord. These pitch classes are, however, not

placed in corresponding textural positions, nor grouped into homogenous chords or motives. The opposite holds true for most row-form successions that contain the symmetrical (048) subset. There are instances in the *A*, *B* and *C* sections in which the (048) subset is highlighted through segmentation and specific positioning in the textural material. Figure 5–55 highlights the repetition of the (048) subset in bb. 6-11, which is here representative of row forms I_2, P_2 and P_6. There is a markedly high prevalence (especially in the *A* sections) of the C-E-G# subset, as found in row forms with index numbers 2, 6 and 10.

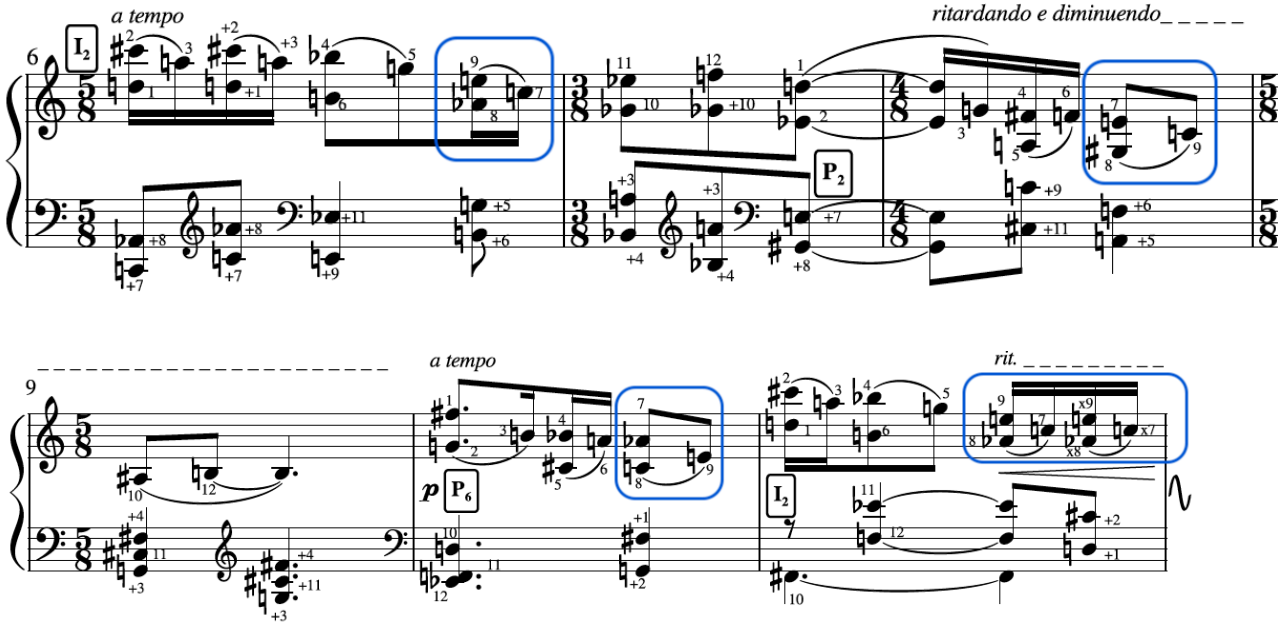


Figure 5–55: Newcater, Sapphire Sonata, movement III, bb. 6-11

Row forms and structure

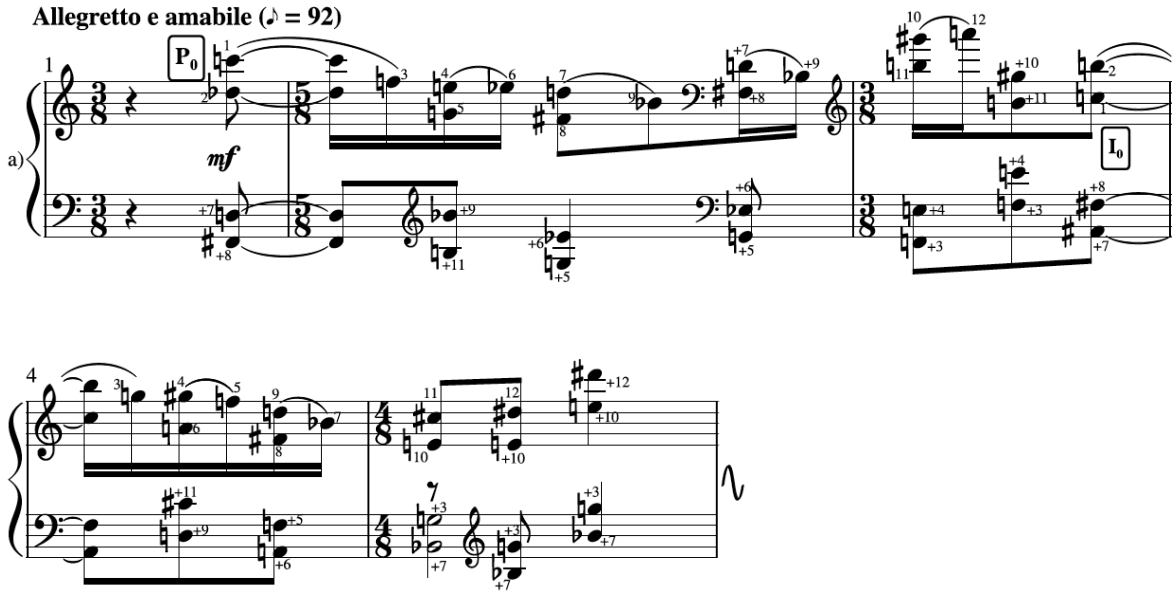
Figure 5–56, Figure 5–58 and Figure 5–61 illustrate the different row forms applied in the third movement, following the same labelling conventions applied in the first movement.

A sections	Section A																	
	Main																	
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
	P_0			I_0		I_2		P_2		P_6	I_2	P_8	I_{10}	P_0	I_2	I_8	P_0	
	Section A_1																	
	Main																	
		56		57		58		59		60	61	62	63	64	65	66	67	68
		P_0		I_0		I_2		P_2		P_6	I_2	P_8	I_{10}	P_0	I_2	I_8	P_0	

Figure 5–56: Newcater, Sapphire Sonata, movement III – row-form contents of the A sections

A comparison of the two *A* sections in Figure 5–56 reveals that they share the same succession of row forms, as listed vertically.[245] Taking into account the development of *A* and *B* in section *C*, this return of pitch content in A_1 is significant in representing the recapitulation of a first-movement design, albeit without the return of *B*. The reprise of *A* not only constitutes a return of its thematic material, but also its pitch content. In addition, the segmentation of these row forms and the ordering of pitch classes in the textural material are also similar for correlating bars between the respective sections. This is in contrast to the irregular placement of order numbers (even for repeated row forms) in the first movement. More structural coherence occurs than in the first movement, since the return of thematic material is also paralleled with a return of pitch content.

The material of *A* is varied in A_1 through the application of a slightly different rhythmic and metric profile. It is also somewhat truncated, with fewer additional statements of pitch classes and shorter note durations in many cases. Contour, register, overall pitch content, thematic material, dynamics and tempo, however, remain largely unchanged between the *A* sections. A comparison of the first two row forms of section *A* (bb. 1-5) and A_1 (bb. 55^3-57) shows how these principles are applied in the reprise (Figure 5–57).



[245] Section A_1 actually starts with an upbeat tied-over chord on the last beat of b. 55, see Figure 5–57. For ease of reference P_0 is shown here corresponding to b. 56 only.

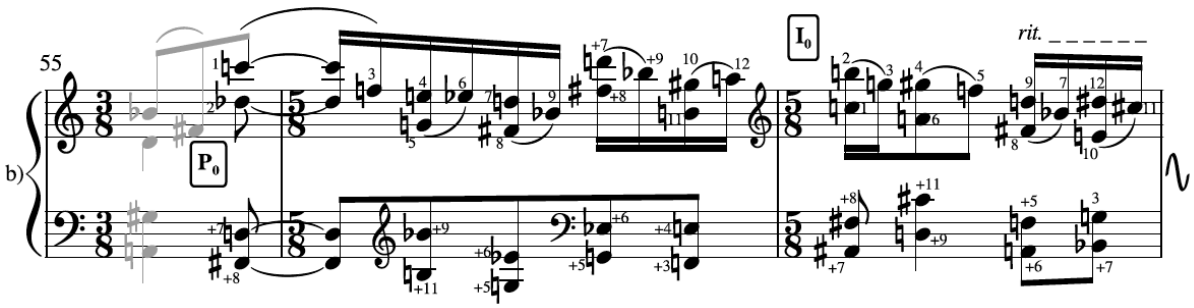


Figure 5–57: Newcater, Sapphire Sonata, movement III, bb. 1-5 and 55-57

Every row form applied in the *A* sections contains additional statements of pitch classes. A small number of these statements occur in the right hand, usually through the repetition of a specific fragment or motive, as seen for example in the repetition of order numbers 7, 8, and 9 in b. 56. The left-hand part is made up almost entirely of additional pitch-class statements, usually as accompanimental bichords. The pitch content of these bichords is varied and does not contain any of the pitch classes stated simultaneously in the right hand. The first hexachord of a row form in the right hand is usually accompanied by material from the second hexachord, and vice versa, so that the left-hand content can also be viewed as fragmented retrograde versions of the row forms at play in the right hand.

It is notable that only prime and inverted row forms with even numbers are used in the *A* sections: P_0, I_0, P_2, I_2, P_6, P_8, I_8, and I_{10}. Moreover, since (048) set classes are invariant under both transposition (T_0, T_4 and T_8) and inversion (T_0I, T_4I and T_8I), there are only two different pitch-class collections for order numbers 7, 8, and 9 in all the row forms of the *A* sections. Thus, either subset C-E-G# or D-F#-B♭ are played in the row forms of the *A* sections, which results in a high level of coherence in the pitch content that is somewhat comparable to the repeated use of whole-tone compounds in the second movement. Finally, in comparison to other sections of this movement, pitch classes in the *A* sections are mostly ordered, with little deviation from the row forms at play.

Unlike the *A* sections, *B* makes use of all four types of row forms (Figure 5–58). A new collection of row forms (limited to index numbers 1, 2, 3, and 6) is applied in *B*, without the repetition of any of the row forms stated in the *A* sections. This utilisation of different row forms, emphasises the contrast between *A* and *B* from a pitch-content perspective as is characteristic of traditional first-movement form and ternary designs. Since *B* does not return in the recapitulation, however, there is not a conventional transposition to the key or pitch centricity of the opening theme area (*A*).

B section	Section *B*										
	Main								Transition		
	19	20	21	22	23	24	25	26	27	28	29
	P_1=R_1		R_1 =P_1	...	RI_6 | I_6	...	P_3		RI_2	RI_6	I_3

Figure 5–58: Newcater, Sapphire Sonata, movement III – row-form contents of section B

A prevalence for consecutive, overlapping and simultaneous statements of row forms and their retrogrades is obvious, as seen for example in the simultaneous use of P_1 and R_1 in the opening (Figure 5–59).[246] Not all row forms of *B* have additional pitch-class statements, as was the case with the *A* sections, but applications of unordered pitch classes are frequent.

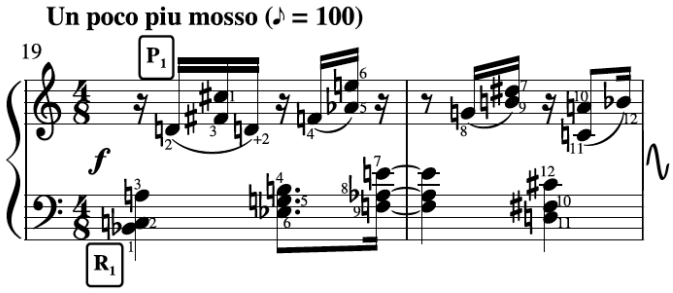


Figure 5–59: Newcater, Sapphire Sonata, movement III, bb. 19-20

The opening of *B* also has combinatorial aspects, since row P_1 is used simultaneously with its retrograde, Figure 5–59. The aggregate is not only stated horizontally, but also vertically following this quasi-combinatorial pitch organisation.[247] Newcater's combination of a row form and its retrograde in this manner, as well as the trichordal textural segmentation somewhat recalls Webern's Variations for Piano, Op.27, as illustrated with an excerpt in Figure 5–60. While both composers use octave transposition, Webern carefully avoids it at the central point in order not to generate horizontal octaves. The end of b. 19 in Figure 5–59 shows that Newcater does not subscribe to the usual rule of avoiding the horizontal octave in serial music, although he eschews it in melodic lines.

[246] Overlapping of row forms and their retrogrades is apparent, for example, in bb. 21-22 with P_1 and R_1, and in bb. 23-24 with RI_6 and I_6.

[247] The same compositional device was employed in the *B* section of the first movement, as detailed earlier.

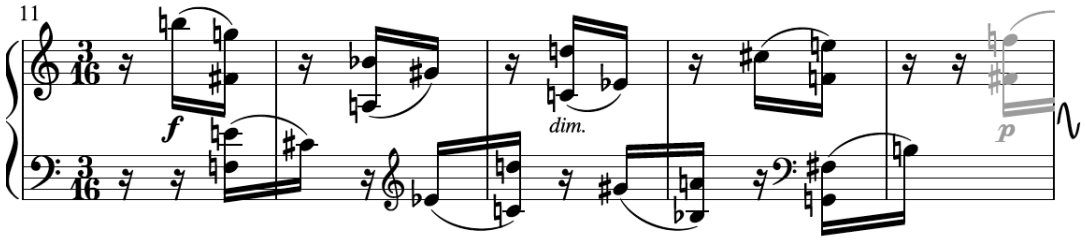


Figure 5–60: Webern, Variations for Piano, Op.27, bb. 11-15

The pitch content of *C* (Figure 5–61) is more varied than that of either *A* or *B*, and contains the most irregular succession of row forms in the movement.

C section	Section C																											
	Main																							Transition			
	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55
	...	R_2?	I_1	RI_4?		P_2	P_{10}	P_0 | P_9	I_{11}?	I_{11} | P_5	P_7	P_{11}	P_1	P_{11}	P_1=R_1		P_0	P_0	I_0	I_2	P_2		P_6	I_2	P_8	

Figure 5–61: Newcater, Sapphire Sonata, movement III – row-form contents of section C

In this section, in contrast to *A* and *B*, there is no limitation to the index numbers of row forms applied. Prime, retrograde, inverted and retrograde-inverted row forms are utilised, of which some were used in previous sections and others are new. A great number of irregular and unrelated row forms are stated in succession, especially in the first half of the section, and a more flexible application of unordered pitch-class statements occurs. It is the only section in which the exact row form used is not always clear, and in which there is a developmental character evidential of first-movement practices. More virtuosic writing though shortened note durations and increased musical activity further contribute to this developmental character.

Towards the end of *C* the pitch content becomes more regulated through the return of earlier sequences of row forms. A return of some of the row forms applied in both *A* and *B* occurs, as illustrated in Figure 5–62, which is accompanied by a return of thematic material too.

Section A																	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
P_0			I_0		I_2		P_2		P_6	I_2	P_8	I_{10}	P_0	I_2	I_8	P_0	

Section B										
19	20	21	22	23	24	25	26	27	28	29
P_1=R_1		R_1=P_1	...	RI_6 | I_6	...	P_3		RI_2	RI_6	I_3

Section C																											
30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55
...	R_2?	I_1	RI_4?		P_2	P_{10}	P_0 | P_9	I_{11}?	I_{11} | P_5	P_7	P_{11}	P_1	P_{11}	P_1=R_1		P_0	P_0	I_0	I_2	P_2		P_6	I_2	P_8	

Figure 5–62: Newcater, Sapphire Sonata, movement III – return of row forms from sections A and B in section C

The short interjection of *B* material in bb. 44-45 not only contains the same row forms and thematic material as in bb. 19-20, but also the quasi-combinatorial pitch-class organisation. Even more important is the return of the row forms of the opening twelve bars of the movement at the end of *C* (bb. 46-55[2]). This can be considered a pseudo or false recapitulation as is often played towards the end of the development in first-movement form (cf. Mozart's K.279 and Schubert's D.960 piano sonatas). Many thematic characteristics of the *A* sections, such as the fluctuating tempo and rhythmic content, are not apparent in the false recapitulation, but only return in b. 55[3] with the true reprise of *A*.

Coda	Coda												
	69	70	71	72	73	74	75	76	77	78	79	80	81
	P_0	P_0	I_0	P_2		P_0	P_9		R_4		RI_4		

Figure 5–63: Newcater, Sapphire Sonata, movement III – row-form contents of the coda

Figure 5–63 illustrates the row forms applied in the short coda. A fragment of the opening sequence of row forms from *A* returns again, as seen with the statement of P_0, I_0 and P_2 in bb. 69-73. Row form P_0 dominates pitch content in the coda, underlying the importance of this row form throughout the movement. The coda concludes in bb. 77-81, however, with a climactic statement of hexachords consisting of row forms R_4 and RI_4 (Figure 5–64). These final row forms never had an essential role in the pitch content of the movement, which somewhat obscures earlier pitch-content relations. Their climactic conclusion to the movement is rather unusual, especially within first-movement design, considering the coherence in pitch content throughout the movement and the continued importance of a return to the opening pitch material, as is apparent in A_1, *C* and the start of the coda. The trichordal disposition of material, repetition and superimposition to form hexachords in bb. 77-81 is similar to chordal passages in the first movement, particularly the opening and the end (cf. movement I, bb. 2, 28, 67, 107 and 117-118), as well as *B* of the third movement and some parts of the fourth movement, as discussed in the following section.

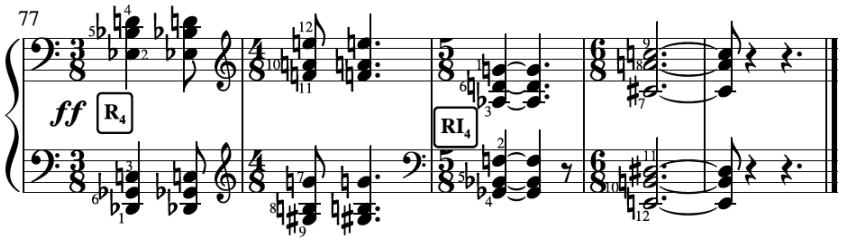


Figure 5–64: Newcater, Sapphire Sonata, movement III, bb. 77-81

5.3.5 Movement IV

5.3.5.1 General information

The fourth and final movement of the Sonata is approximately seven minutes in duration and 155 bars in length. It has a ternary structure (*ABA$_1$*) that has been extended through the addition of a short introduction and a coda. While elements of first-movement as well as sonata-rondo designs are again apparent, they are decidedly varied and unconventional. The bold, turbulent *Tempestuoso* material of the *A* sections and coda dominate the movement's overall character, while the *Lento e espressivo* middle *B* section, by contrast, is more expressive, following the application of a slower, more fluid tempo, a narrower pitch range, smoother contours and softer dynamics.

A large selection of row forms derived from a single twelve-tone row (stated as P_1 in the opening bars) forms the basis for the movement's pitch content. In contrast to the third movement, there is never an extended structural return of pitch content, nor of a specific selection of row forms in the movement. The constant $\frac{4}{4}$ time signature of the opening bars gives way to an irregular combination of $\frac{3}{2}$, $\frac{6}{4}$, $\frac{5}{4}$, $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{5}{8}$ and $\frac{3}{8}$ metres thereafter. The metre changes in nearly every bar and there are only occasional instances in which successive bars have the same time signature, or in which a metric series is repeated. Most of the movement features a chordal texture, as apparent in the varying combination of bichords, trichords, tetrachords and octachords.

5.3.5.2 Structure and thematic relations

The movement has a ternary design (*ABA*$_1$), to which a short *Maestoso* introduction and a climactic *Tempestuoso* coda have been added. The introduction and coda contain some distinctive elements, but are largely based on material from the *A* and *B* sections. Blocks of thematic material are juxtaposed in the *A* sections, of which *X* and *Y* represent the two principal contrasting main themes, and *Z* can be considered transitional material. In *B*, motivic elements of both *X* and *Y* are amalgamated to form new material that is placed within a contrasting slower section.

Figure 5–65 illustrates the movement's overall structure and further sectional subdivisions possible in accordance with contrasts in material. Considering these subdivisions of *A* and *A$_1$* into two contrasting themes (*X* and *Y*), and the transformation of their thematic contents in *B*, it is also possible to argue that remnants of first-movement design are present. Such a design would, however, be highly varied and extended, since neither the development of *X* and *Y* in *B,* nor their

return in A_1 conform to traditional principles of first-movement design from a thematic or pitch-content perspective. Considering the several repetitions of *X* and *Y* blocks in the *A* sections, a vague relation to sonata-rondo form is also present.

Introduction	Section *A*					Section *B*	
bb. 1-9	bb. 10-49					bb. 50-77	
Main	Main					Opening	Main
-	*X*	*Y*	*Z*	*X*	*Y*	-	
bb. 1-9	bb. 10-20	bb. 21-28	bb. 29-31	bb. 32-38	bb. 39-49	bb. 50-53	bb. 54-77

Section A_1								Coda	
bb. 78-144								bb. 145-155	
Main								Opening	Main
X	*Z*	*Y*	*Z*	*X*	*Y*	*Z*	*X*	-	
bb. 78-93	bb. 94-97	bb. 98-108	bb. 109-111	bb. 112-123	bb. 124-136	bb. 137-142	bb. 143-144	bb. 145-147	bb. 148-155

Figure 5–65: Newcater, Sapphire Sonata, movement IV – overall structural design

The movement has a strong thematic foundation that comprises both intrasectional and intersectional developments of thematic material. As with the first movement, motivic devices, rhythm, texture, register and contour are the most important parameters in the recognition of related thematic material, since pitch content remains largely varied. Almost every return of a thematic device constitutes a change in row form, and there is never an exact return of both thematic material and pitch content. The thematic areas first stated as *X*, *Y* and *Z* are developed intrasectionally to form the compositional contents of *A*. The thematic material of *B* undergoes similar intrasectional development of its principal theme. The origin of the second theme of the *A* sections (*Y*) can, however, also be traced back to motivic contents of the first theme (*X*) of *A*. Similarly, the thematic content of *B* incorporates and amalgamates motivic elements of both *X* and *Y*. While it is possible to consider the thematic material of *B* as a development of *X* and *Y* in terms of a first-movement design, it is not consistent with the development of recognisable thematic entities in a traditional sense, but rather the transformation and fusion of motivic cells into new thematic content. The thematic material of A_1 can also be analysed as a further development of the original *A* and not a straightforward repeat thereof, which further problematises the presence of a first-movement framework.

Introduction (bb. 1-9)

Bold, accented chords and linear figures that consist of semitones announce the start of the finale at a tempo of 84 crotchet beats per minute in the *Maestoso* introduction (Figure 5–66).

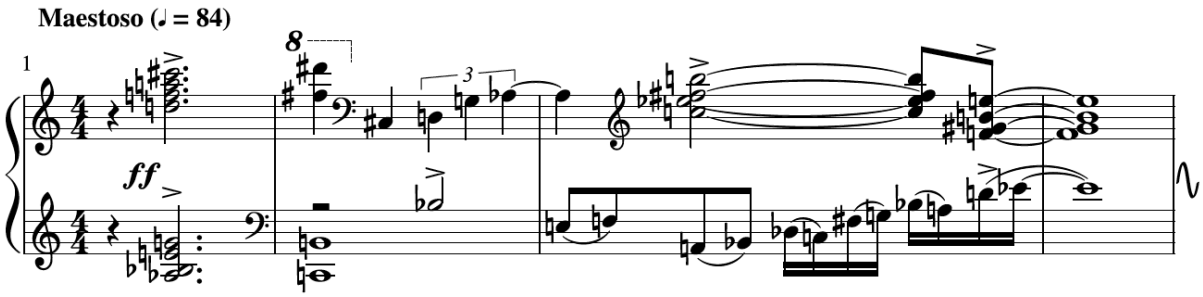


Figure 5–66: Newcater, Sapphire Sonata, movement IV, bb. 1-4

After the declamatory opening, an expanding linear passage (bb. 8-9) prepares for the dramatic transition into the fast-paced *Tempestuoso* section (*A*). While the introduction contains some distinctive material, most of its thematic devices foreshadow those of the main sections. The slurred pairs of ic 1 in the left hand, as seen in bb. 3 and 6-9 for example, represent a characteristic element of the *A* sections (cf. b. 21). Similarly, the chordal writing and crotchet triplets utilised in bb. 1-2 and 5 are comparable to those in *Y* (cf. bb. 25-28). It is notable that there is once again an equal disposition of simultaneous tetrachords and bichords at the start, as also discussed in relation to earlier movements.

Section *A* (bb. 10-49)

The short ascending transition passage[248] (bb. 10-11) features a gradual increase in dynamics and tempo to allow for the climactic opening statement of the first (and main) theme of *A* from b. 12 (Figure 5–67). The accented, fortissimo opening statement of the first theme is marked *Tempestuoso,* with a tempo indication of 112 crotchet beats per minute. This fast tempo and tempestuous character persist throughout the *A* sections, except for a few isolated bars[249] in which

[248] The transition could be considered part of the introduction rather than *A* since it prepares the climactic entry of the first theme in b. 12 of *A*. However, since the material of this transition returns multiple times in *A* and A_1, it is best considered part of the *A* sections.

[249] The first *molto ritenuto e diminuendo* (b. 14) is followed by a very short *Andante* (80 crotchet beats per minute) in b. 15. This bar terminates in a *rit.* before the *Tempestuoso* return in b. 16. Considering its very

the tempo and dynamic level are momentarily reduced (indicated as *molto ritenuto e diminuendo*). These instances of reduction in tempo and dynamic level (bb. 14-15, 38, 117 and 122) are followed by either a direct return to the original tempo, or short passages that gradually increase in tempo and dynamic level that are marked *accelerando e crescendo*. The tempo of the *A* sections remains relatively constant, in contrast to the continuously fluctuating slower tempo of *B*.

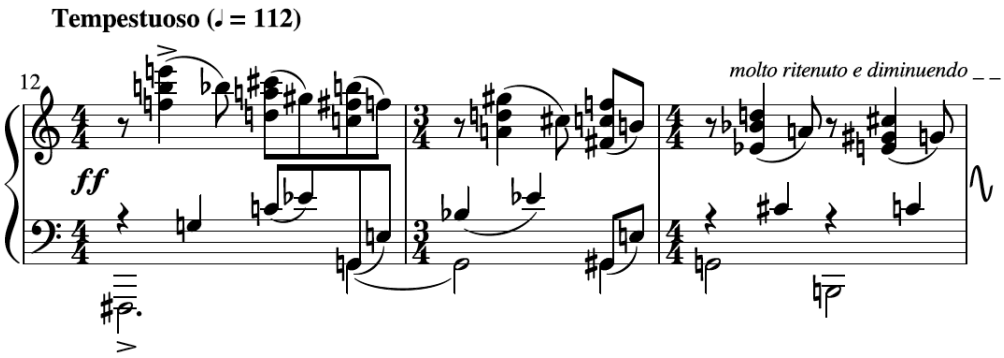


Figure 5–67: Newcater, Sapphire Sonata, movement IV, bb. 12-14

Three subsections with contrasting thematic material are juxtaposed in *A* and its reprise. These subsections (referred to as *X*, *Y* and *Z*) are not repeated in a strict order and are somewhat varied on every return. The main thematic characteristics of *X*, *Y* and *Z* are discussed here in relation to their first entries, in order to clarify the finer structural subdivisions of the *A* sections. More details on both the intrasectional and intersectional development of the pitch content and thematic material of these passages follow in later discussions. *X* passages represent the first theme area, contain the most important thematic material of the movement and dominate the compositional content of the *A* sections. Figure 5–68 illustrates the start of the *Tempestuoso* opening statement of *X* in b. 12 of *A* and its two principal motives (*x* and x_1), which not only form the basis for the intrasectional development of *X*, but most of the movement's thematic content.

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limited length, the *Andante* bar sounds less like a structural delineation than an extensive slowing down to emphasise the return of the first theme in b. 16.

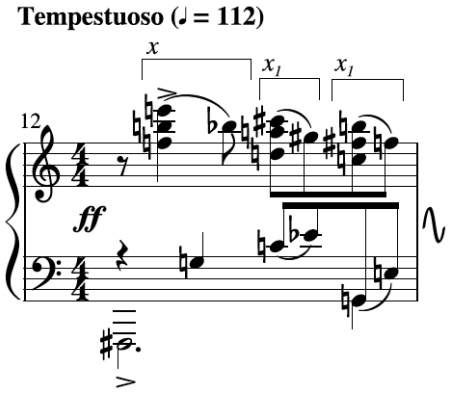
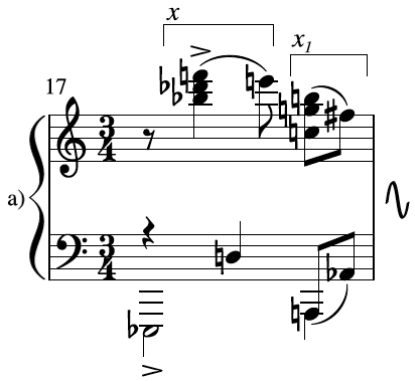


Figure 5–68: Newcater, Sapphire Sonata, movement IV, b. 12 – motivic content

The first theme is continuously varied in *X* passages through the application of different metres, rhythmic profiles and pitch content. The smaller rhythmically defined *x* and x_1 motives and their contours remain similar, even though intervallic content differs. In both motives the left-hand has an ascending note pair, while in the right-hand slurred pairs usually descend. Most first-theme material comprises different combinations of *x* and x_1, as illustrated in Figure 5–69, for example, where the theme is adapted to a $\frac{3}{4}$ and $\frac{5}{4}$ time signature.[250] Instead of the one *x* and two x_1 motives of b. 12, only a single *x* and x_1 motive is stated in b. 17, while b. 82 contains two *x* and one x_1 motive.



[250] The opening entries of the first theme in *X* (bb. 12, 35, 114 and 121) are all announced in a $\frac{4}{4}$ metre, except for the $\frac{5}{4}$ metre in b. 82.

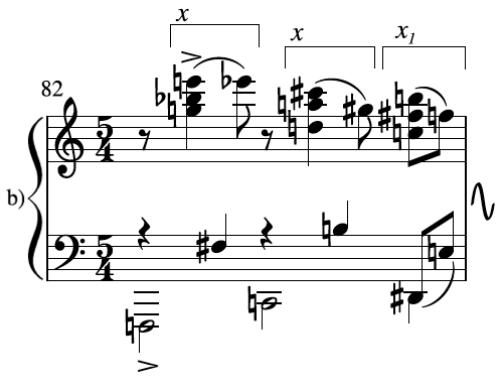


Figure 5–69: Newcater, Sapphire Sonata, movement IV, bb. 17 and 82 – motivic content

X passages contain multiple repeated statements (with varying combinations of the thematically specific rhythmic *x* and x_1 motives, metre and pitch content) of the movement's first (and main) theme.[251] The metric content of *X* is based on a continuous variation of $\frac{3}{2}$, $\frac{5}{4}$, $\frac{4}{4}$ and $\frac{3}{4}$ time signatures, while single occurrences of $\frac{6}{4}$ and $\frac{2}{4}$ metres are also found. The application of the same time signature in consecutive bars is uncommon, and where present never extends for more than two bars. The left-hand part contains multiple pedal notes that are stated on the beat in the bottom register. The first pedal note of each thematic statement is usually isolated and consists of long note values such as a minim or dotted minim. A tenor voice is extended above the pedal notes in the left hand, and usually follows a rest at the start of each thematic statement.

The left-hand part frequently features ic 1 (particularly as major seventh and minor ninth intervals), as discussed in more detail in the section on pitch relations. The tenor and bass together generate a series of ascending crotchet or quaver pairs which are frequently grouped to form four-note broken chords with the lowest note in each ascending figure often sustained. Four-note groups that comprise trichord-plus-single-note slurs dominate the thematic content of the right hand, as bichord-plus-single-note slurs did that of the third movement. The right-hand part usually contains a rest at the start of each statement (thus isolating the pedal notes in the bass), which is followed by a crotchet trichord slurred to a single note quaver (motive *x*). This rhythmic figure is often repeated before being followed by slurred quaver pairs towards the middle and end of the bar in both the left- and right-hand parts (motive x_1).

[251] The short transition between the introduction and the main theme (bb. 10-11) also contains *X* material. It makes more sense, however, for a discussion on *X* material to be based on the more significant and more frequently encountered main theme that follows from b. 12, as is done in this case.

The application of a mixed metre results in variations of the rhythmic profile of *X* through different combinations of the basic rhythmic motives, as illustrated earlier. The note durations and pitch contours of the rhythmic motives, however, remain largely similar. The rhythmic dovetailing of the right- and left-hand parts generates an uninterrupted flow of quavers throughout most of the *X* passages.[252] As with the left hand, ic 1 is also emphasised in the right hand, both vertically between two notes of the trichord and horizontally between the remaining note of the trichord and the single note that follows. The two occurrences of ic 1 in the (0167) and (0156) set classes of the prime row make this figuration possible. Furthermore, the row selections and pitch content of *X* material, and more specifically the first theme, are continuously varied, as discussed in the section on pitch relations.

A short transition usually precedes *Y*, as seen for the first time in b. 21. While the repeated ic 1 slurs in the left hand of this transitional bar are a clear continuation of *X*, the four-note groupings in the right hand now consist of slurred bichord pairs. This bichordal segmentation is an important characteristic of the second theme which follows in all *Y* passages, and is also comparable to the *Y* material of the second movement.

The metric profile of *Y* in the fourth movement largely consists of $\frac{5}{4}$, $\frac{4}{4}$, $\frac{3}{4}$ and $\frac{2}{4}$ time signatures, with only single occurrences of $\frac{6}{4}$ and $\frac{3}{2}$. Metric changes in *Y* are more patterned than in *X*, since repetitions of thematic content are usually accompanied by repetitions of the metric layout too. Applications of the same time signature over successive bars are also more common in *Y*, as is apparent for example in the application of a $\frac{3}{4}$ time signature in bb. 105-108 and 129-131. The *molto ritenuto e diminuendo* performance markings of *X* are not found in *Y*, and the tempo remains fairly constant throughout. In addition, the constant quaver profile of *X* is abandoned through the application of more diverse rhythmic contents.

The *Y* material is thematically contrasting and more diverse than the *X* material, since it contains a number of varying thematic devices. The most important of these is its opening theme (bb. 22-23), which clearly contrasts (and somewhat reverses) the first theme (*X*). This theme of the *Y* material is referred to as the second theme hereafter, and is illustrated in bb. 22-23 of Figure 5–70.

[252] An exception occurs in b. 16^3, for instance, since the quaver stream is halted when a dotted quaver is played in both hands.

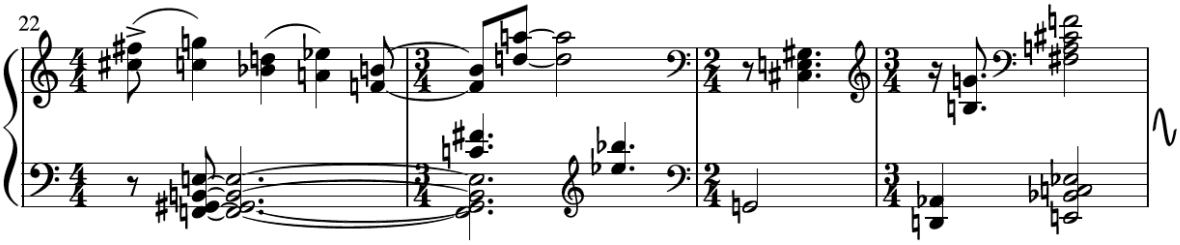


Figure 5–70: Newcater, Sapphire Sonata, movement IV, bb. 22-25

At the outset of this theme, the right hand, which now consists of slurred bichordal pairs[253] instead of trichord-plus-single-note slurs, is stated on the first beat while the left hand has a quaver rest. In addition, the right hand combines an accented quaver and crotchet in a significant thematic reversal of the rhythmic motive at the start of the first theme. The general rhythmic profile and metre of this passage are more consistent than that of the *X* passages. A tetrachord is played on the offbeat in the left hand instead of the prominent accented pedal notes characteristic of the first theme. This represents the first time in the entire work, apart from a single instance in b. 51 of the first movement, that a left-hand tetrachord is not played simultaneously with a right-hand tetrachord. The more characteristic equal disposition of material returns, at the end of the phrase with the statement of simultaneous tetrachords in b. $25^{2\text{-}3}$. This seemingly schematic organisation of simultaneous vertical constructs is again discussed at a later stage.

The remainder of *Y* consists of chordal writing[254] in both hands (bb. 24-26), and crotchet triplets and quaver slurred pairs (bb. 27-28) that are all clearly derived from the *Maestoso* (cf. bb. 5-6) but have a somewhat different rhythmic and metric profile. Figure 5–71 illustrates the application of tetrachords and octachords followed by a crotchet triplet figure and repeated quavers, as found in both the introduction (bb. 5-6) and in *Y* (bb. 26-27). The ascending slurred note pairs in the left-hand part can also be traced back to *X*, and specifically x_1 (cf. bb 15-16).

[253] The slurred bichord pairs are reminiscent of those that dominated the right-hand material of *Y* in the second movement.

[254] The first bar of chordal writing (b. 24) could be considered part of the second theme, since it completes the row form stated in the previous bar. At times, this bar returns with the second theme, and without the other chordal bars (cf. bb. 99-101). However, the second theme is also played without this chordal bar at times, as seen in bb. 102-103 when a broken chord at the end of the bar completes the row form.

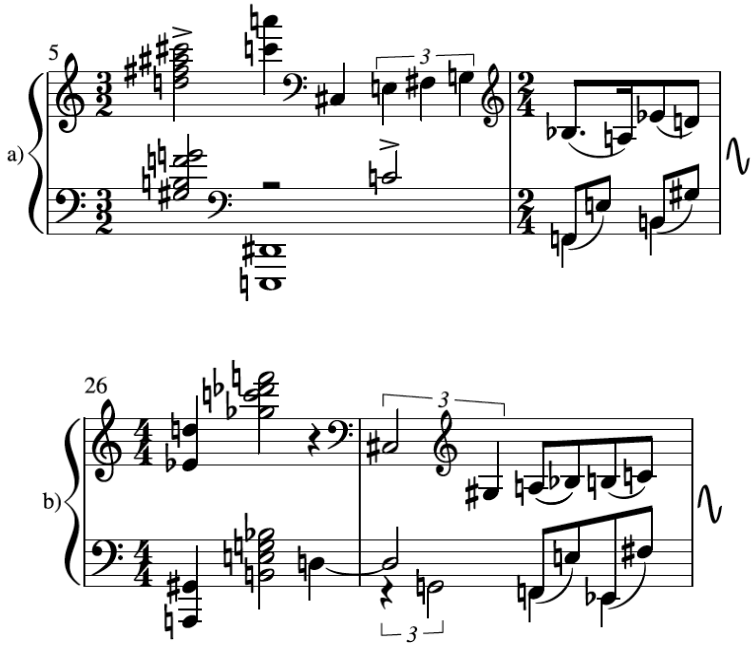
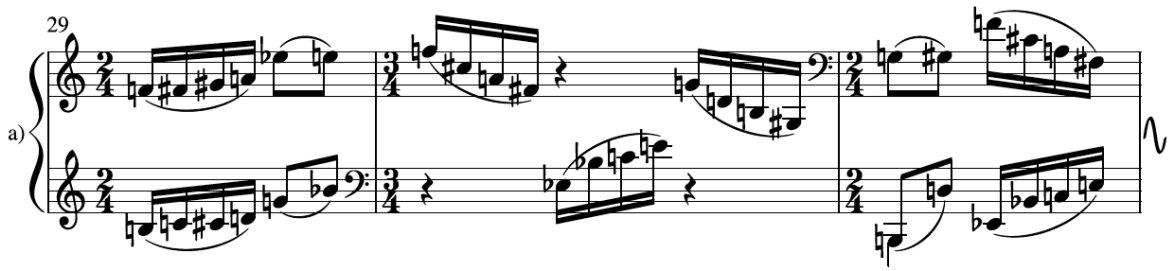


Figure 5–71: Newcater, Sapphire Sonata, movement IV, bb. 5-6 and 26-27

The first statement of *Z* is played from bb. 29-31, with the adoption of semiquaver note groups and a more linear texture. The *Z* passages, which occur at different structural positions in the movement, can be considered developmental transitions between the main thematic material, *X* and *Y*. The semiquaver scalar figures and slurred quavers in b. 29 are a variation of *Y* (cf. the scalar passage in the right hand of b. $27^{3\text{-}4}$ and the slurred bichords in bb. 21-22). The semiquaver broken chords in b. 30, in turn, can be traced back to both *X* and *Y*, (cf. the broken chords in the left-hand parts of bb. 20 and 28 respectively). In the *Z* material, the four-note segments of the aggregate are stated as broken chords of quavers or semiquavers in both hands simultaneously, or alternated between the hands. The metric content of *Z* consists predominantly of $\frac{2}{4}$ and $\frac{3}{4}$ time signatures, while two $\frac{4}{4}$ bars are stated in the final extension of the material in A_1 (bb. 139 and 142). The linear statements of quavers and semiquavers in *Z* passages undergo variation through changes in metre and the subsequent interchange, repetition and omission of rhythmic motives. Figure 5–72 illustrates the original statement of *Z* in *A* (bb. 29-31), and the adaptation, development and extension thereof at the end of A_1 (bb. 139-142).



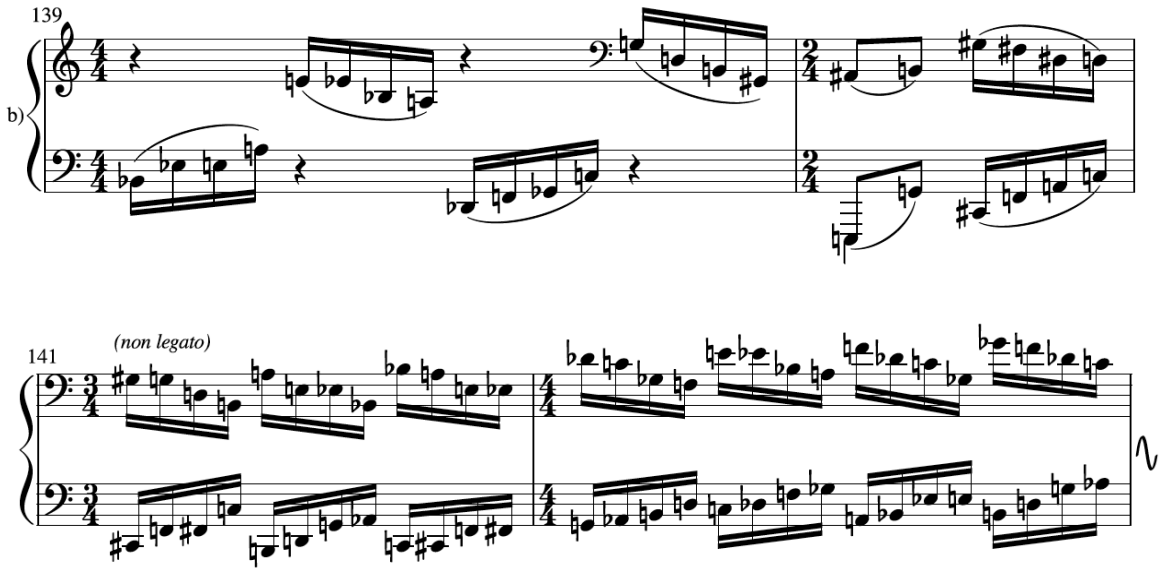


Figure 5–72: Newcater, Sapphire Sonata, movement IV, bb. 29-31 and 139-142

A transitional passage (bb. 32-34) that is similar to the one in bb. 10-11, prepares the return of the first theme in b. 35, and signifies the return of *X*. Both these transitional passages also comprise *X* material and motives, but in contrast to the first theme have an ascending contour that builds up to bold statements of the main theme, thus lending them a transitional quality. These passages contain even more repetitions of the *x* and x_1 motives, as seen in bb. 112-113 (Figure 5–73), for example with three *x* and four x_1 motives. All the transitional passages start with a $\frac{3}{2}$ time signature, have an ascending contour in the right hand, and are often expanded to more than one bar in length.

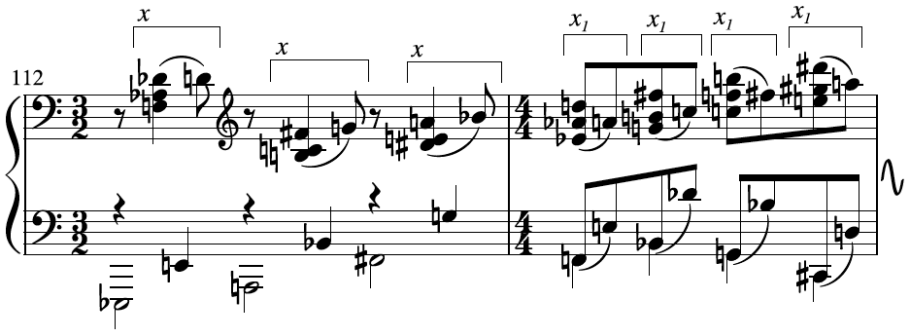


Figure 5–73: Newcater, Sapphire Sonata, movement IV, bb. 112-113 – motivic content

The first theme returns in b. 35, but with a slightly varied rhythmic and metric profile in addition to different pitch content. The second *X* passage (bb. 32-38) of *A* is shorter than the first, contains fewer statements of the first theme and omits the isolated *Andante* bar completely. While the thematic material, contours and rhythmic motives are similar between the *X* passages, their metric

profiles and row-form successions are varied. The rhythmic profile of continuous quavers breaks off at the end of b. 38, creating a clearer break[255] before the transition to *Y*.

The transitional passage to *Y* (bb. 39-40) is an extended version of that in b. 21, with a slight variation in metre, tempo, rhythm and pitch content. The second theme returns in b. 41, and is followed by the chordal writing and triplet figures characteristic of *Y*. The material of bb. 41-47 contains the same metric and rhythmic profile as bb. 22-28, but with variations in pitch content. It is somewhat extended[256] towards the end (bb. 48-49) to conclude *A*, without the return of the *Z* material.

Section *B* (bb. 50-77)

In contrast to the *A* sections, *B* has a more expressive character with a slower tempo, softer dynamics and simpler contours. *B* is also more uniform than the *A* sections, and does not undergo much internal structural development. Its thematic material can, however, be seen as a development or at least a transformation of earlier material through its amalgamation of the motivic contents of *X* and *Y*. *B* can be subdivided into a transitional opening and a longer main section that comprises multiple varied repeats of the same passage. The metric profile of *B* is made up of $\frac{6}{4}$, $\frac{5}{4}$, $\frac{4}{4}$, $\frac{3}{4}$ and $\frac{5}{8}$ time signatures, and is generally more patterned than that of the *A* sections. The application of $\frac{5}{8}$ time signatures is exclusive to *B*, while there is a complete absence of the $\frac{3}{2}$ and $\frac{2}{4}$ time signatures used in the *A* sections. The tempo is changed many times, with a total of eleven *ritenuto* or *ritardando* and nine *a tempo* indications in the span of only 28 bars (cf. the tempo changes in the third movement).[257]

The opening subsection (bb. 50-53) is marked *Andante* (96 crotchet beats per minute) and functions as a transition to the main subsection, which introduces the principal thematic material of *B*. A two-bar phrase, which consists primarily of tetrachords and bichords (bb. 50-51), is repeated with a variation of pitch content in bb. 52-53, before slowing down to prepare the entry of the *Lento e*

[255] See also the earlier break in *X* as discussed in relation to b. 16^3.

[256] At the very end (b. 49), the right-hand part contains a single trichord-plus-single-note figure, which resembles the *x* motive. This figure is, however, considered part of *Y* in this case, seeing that it is stated in isolation and with different material in the left hand.

[257] Newcater alternates *ritenuto* performance directions with the abbreviation *rit.* which refers to *ritardando* and not *ritenuto*. It is not clear whether this is an intended differentiation from a performance perspective or whether it is an oversight.

espressivo main thematic material of *B* in bb. 54-55 at a tempo of 69 crotchet beats per minute (Figure 5–74). As in *X*, the theme consists of a pedal note on the first beat that is accompanied by rests in the other voices. The statement of a longer note value in the right hand followed by repeated quavers is also comparable to the first theme, while the fragmentation in the right hand corresponds to *Y* and mostly consists of slurred pairs of bichords instead of slurred trichord-plus-single-note pairs.[258] Bichords are also repeated in the tenor voice, which is never the case in the *A* sections, while note values often extend across barlines. The equal disposition of simultaneous bichords in the right and left hand is once again a notable textural characteristic.

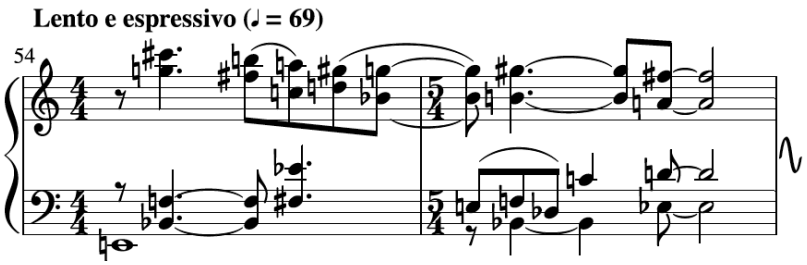


Figure 5–74: Newcater, Sapphire Sonata, movement IV, bb. 54-55

The remaining thematic material of *B* (cf. bb. 57^{6}-59 and 62-65) can also be traced back to its principal theme, and in turn to *X* and *Y*. Following two statements of the theme in bb. 54-57^{5} and a short development of its material (bb. 57^{6}-59), all at a constant tempo, a six-bar phrase with a varying tempo is repeated three times. This phrase (bb. 60-65) also consists of a statement of the principal theme (bb. 60-61) and a transformation of its thematic material (bb. 62-65, Figure 5–75), which can be traced back to both the original *B* section theme and the *Y* passages. The bichordal segmentation in the right-hand part and the ascending broken chord in the left are comparable to the original theme of *B* (cf. Figure 5–74). As in the second theme (*Y*), slurred bichords a quaver apart are played in the right-hand part of bb. 62-63^{3}, while the pedal notes and broken chords in the left can be traced back to *X* (cf. b. 20). These pedal notes provide one of the few elements that disrupt the relentless segmentation into two and four-note groups in this movement. The slurred quaver bichords in b. 64 can be seen as a variation of the transitional material before *Y* (cf. b. 21). The metre,[259] rhythm and thematic material of the phrase in bb. 60-65 is repeated without change in bb. 66-71 and 72-77, even though the application of row forms within this thematic framework changes.

[258] The fragmentation and texture here are also reminiscent of *Y* material in the second movement.

[259] It is only in bb. 57 and 77 that a slight variation is apparent when the original $\frac{5}{4}$ bars are extended by a single beat.

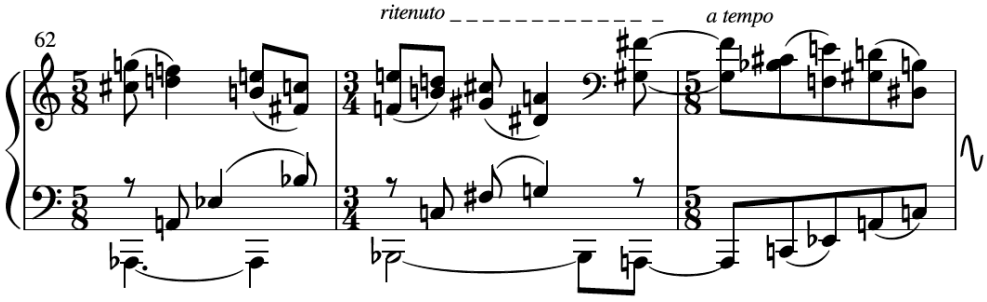


Figure 5–75: Newcater, Sapphire Sonata, movement IV, bb. 62-64

Both an intrasectional and intersectional development of thematic material in *B* thus occurs, even though the type of intersectional transformation of *X* and *Y* is not consistent with conventional first-movement practices. Instead of the head motives of *X* and *Y* being presented and then developed thematically in terms of a first-movement design, motivic materials of *X* and *Y* are amalgamated resulting in an adulteration of their original formats. In similar fashion to the pitch relations brought on by the application of an E♭-E-A-B♭ subset, as discussed below, development of thematic material in *B* can only be considered indirect and subliminal, which further problematises a first-movement derivation.

Special mention should be made of the frequent use of series of slurred pairs in both the *A* and *B* sections of the fourth movement, which reflects earlier applications in other movements, as seen for example in bb. 12-14, 34-37, 51-53, 73-76 and 90-92 of the first movement, the *Y* material of the second movement, and almost the entire third movement. The work thus features an overwhelming presence of extended series of slurred pairs, particularly in the last three movements, but also in the first movement.

Section A_1 (bb. 78-144)

The long reprise contains multiple statements, fragmentations and variations of the original *X*, *Y* and *Z* materials of *A*. The return of the thematic material of *A* in A_1 is, however, not accompanied by a return of the original pitch content, which negates a conventional first-movement design. While the original materials are varied and developed through changes in interval content, rhythm and metre, the thematic framework remains similar. As with previous statements, an accelerating transpositional passage (bb. 78-80), which is an extended variation of those in bb. 10-11 and 32-34, prepares the return of the *Tempestuoso* first theme. This dramatic return of the first theme in A_1 is

further emphasised through the addition of a trill in the bass and a descending figure towards the low register accented pedal note in b. 82[1-2] (Figure 5–76).

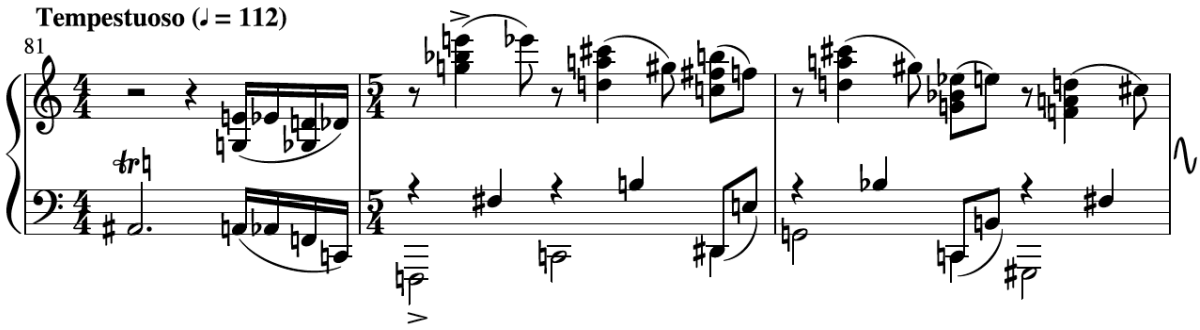


Figure 5–76: Newcater, Sapphire Sonata, movement IV, bb. 81-83

There are a few statements of the first theme in bb. 82-89, with only slight variations in metre, rhythm and pitch content. The phrase that follows (bb. 90-93) undergoes more significant change since the *X* materials of the right and left hand are interchanged for the first time in the movement and the pedal notes are omitted. The trichord-plus-single-note slurs are now played in the left hand, while the right hand has a linear statement of notes on the beat. This material is exclusive to A_1, which then suggests an unconventional further development of the principal theme in the recapitulation of a first-movement design, as illustrated with an excerpt in Figure 5–77. In contrast to *A*, the first *X* passage is followed by an extended *Z* and not by *Y*, as apparent in bb. 94-97. The *Z* material contains the same quaver and semiquaver groupings as in the original statement in *A*, but with a change in the order of the rhythmic figures in addition to pitch content.

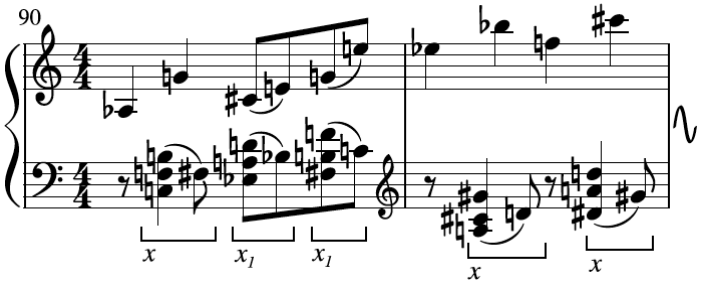


Figure 5–77: Newcater, Sapphire Sonata, movement IV, bb. 90-91 – motivic content

A short transition (b. 98), which is a varied version of those in bb. 21 and 39-40, prepares the return of the second theme (*Y*) in b. 99. Like *X*, the *Y* passages in A_1 also undergo more significant extension, development and variation. The second theme (bb. 22-23) returns in its original form twice (bb. 99-100 and 104-105), while it is stated with a reversal of the left- and right-hand parts in

bb. 102-103. This represents the only significant thematic development of this theme, along with the addition of a broken chord at the end of b. 103^{3} (Figure 5–78). In this case too, as well as in relation to *Z* discussed below, the thematic development occurs in the reprise (A_1) in contrast to recapitulations in traditional first-movement practices. The rhythmic and metric profiles of *Y* remain more uniform than those of the *X* material. While the use of invariant subsets results in some structural coherence, there is never a complete return of pitch content or a specific row form collection or succession, which again refutes a straightforward first-movement design.

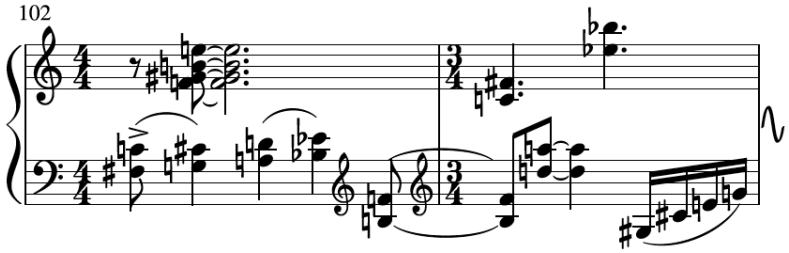


Figure 5–78: Newcater, Sapphire Sonata, movement IV, bb. 102-103

The remaining *Y* material (bb. 101 and 106-108) of A_1 constitutes a repeat of the chordal writing of *A* (bb. 24-26). The original triplet figures utilised in bb. 27-28 are, however, not repeated. A varied return of *Z* occurs in bb. 109-111 without much extension or development of earlier statements. *X* material is stated in bb. 112-113 (Figure 5–73) in a varied transitional passage (cf. bb. 10-11) to prepare the return of the first theme in b. 114. A few statements of the first theme in bb. 114-117 are followed by more significantly varied *X* material in bb. 118-120. Uncharacteristically, the right-hand trichord in b. 118^{1} is stated on the beat and is only a quaver in length. The increase in tempo and the use of triplet figures in both hands are also notable and indicate an increased tension towards the return of more conventional *X* material in bb. 121-123.[260]

A varied transition (bb. 124-125) similar to previous statements (cf. bb. 39-40) prepares the return of the second theme (*Y*) and chordal writing in bb. 126-131. A more developmental section that comprises contrasting material follows in bb. 132-136. While the chordal writing in b. 133 and the bichordal segmentation in bb. 132, 135 and 136 are representative of earlier *Y* material, *X* returns in isolation in b. $134^{1\text{-}3}$. The triplets in bb. $132^{4\text{-}5}$ and 135^{2} are more similar to those of the *Maestoso* (cf. bb. $2^{3\text{-}4}$ and 5^{3}) than *Y* (cf. bb. $27^{1\text{-}2}$ and $28^{1\text{-}2}$). Material from *B* also returns, as apparent in the statement of bichords that are held over the barline in b. 134^{4}. While this passage is most similar to

[260] The material of b. 123 is very similar to that of earlier transitional passages stated before the first theme (cf. bb. 10-11). Here, however, it is not used in the same manner and is not followed by the first theme.

Y, it is representative of multiple sections and has a clear developmental character, which is noticeably misplaced if A_1 is considered a quasi-recapitulation in a first-movement design. The most extended *Z* passage is played in bb. 137-142, as seen with the repeated statements of broken chords in quavers and semiquavers. Section A_1 concludes with two bars loosely related to *X* (bb. 143-144) that are similar to the transitional material in bb. 33-34.

Coda (bb. 145-155)

The opening section of the coda suggests a return to the slower *B*, with the adoption of its *Lento e espressivo* performance direction (bb. 145-147). Following three bars of material from *B*, however, the tempo quickly increases to that of the *A* sections with the start of the main section (bb. 148-155). Repeated *fortissimo* tetrachords in triplets are stated above an ostinato ic 1 bassline in b. 148, thus suggesting *X*.[261] The increase in tension prepares for the climactic close of the work (Figure 5–79), which contains fortissimo chordal writing across a wide register. The chords played here are similar to those of the introduction (cf. b. 1-2[1]) and in some of the *Y* passages (cf. b. 26[1-3]), and once again comprise an equal disposition of material between the hands, which here constitutes simultaneous bichords and tetrachords. The similarities in pitch content between these sections are also addressed in the section on pitch relations (see Figure 5–104).

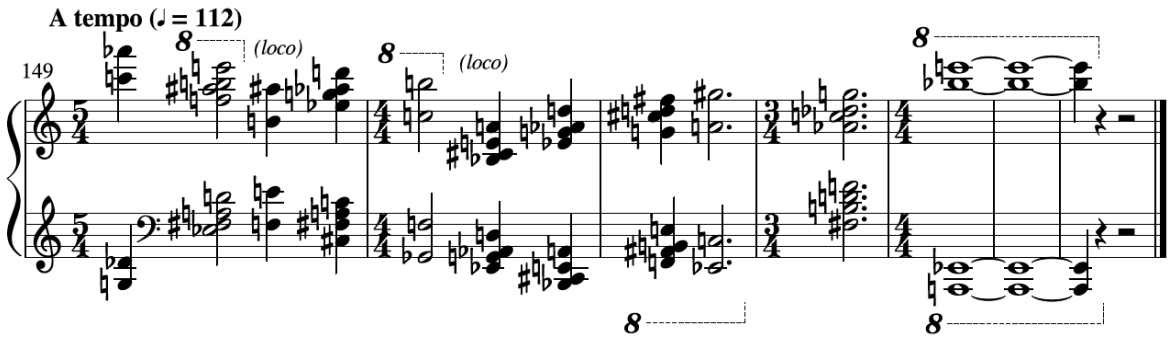


Figure 5–79: Newcater, Sapphire Sonata, movement IV, bb. 149-155

[261] In a deviation from standard serial practice the repeated right-hand tetrachords undergo octave transpositions (as seen in earlier movements). It is notable that while Newcater disregards the conventional avoidance of octave transposition, he adheres to a much less essential aversion to octave doubling. The closing fortissimo chord of the movement (see Figure 5–79), for example, would have sounded more idiomatic on the piano with octave doubling of the outer pitches.

5.3.5.3 Pitch relations

Row properties

The fourth movement is based on a single twelve-tone row that is stated as P_1 in the opening bars:

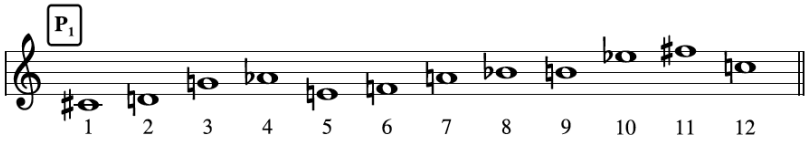


Figure 5–80: Newcater, Sapphire Sonata, movement IV – twelve-tone row P_1

While the row has not been used in previous compositions by Newcater, a row with corresponding hexachordal set classes has been used in the composer's String Quartet (1983-84). As far as can be established, the row has not been used previously by any renowned twelve-tone composers. Some correspondences with the pitch content of the first and third movement can, however, be noted, since the rows used in all three movements feature ic 1 between order numbers 1 to 2 and 3 to 4. The tetrachord between order numbers 4 to 7 of P_1 in the fourth movement (A♭-E-F-A) is also identical to the previously discussed (0145) second tetrachord of I_{11} in the first movement and R_2 in the third movement. A matrix of all 48 row forms derived from P_1 is included as Figure 5–81.

	I_1	I_2	I_7	I_8	I_4	I_5	I_9	I_{10}	I_{11}	I_3	I_6	I_0	
P_1	C#	D	G	A♭	E	F	A	B♭	B	E♭	F#	C	R_1
P_0	C	C#	F#	G	E♭	E	A♭	A	B♭	D	F	B	R_0
P_7	G	A♭	C#	D	B♭	B	E♭	E	F	A	C	F#	R_7
P_6	F#	G	C	C#	A	B♭	D	E♭	E	A♭	B	F	R_6
P_{10}	B♭	B	E	F	C#	D	F#	G	A♭	C	E♭	A	R_{10}
P_9	A	B♭	E♭	E	C	C#	F	F#	G	B	D	A♭	R_9
P_5	F	F#	B	C	A♭	A	C#	D	E♭	G	B♭	E	R_5
P_4	E	F	B♭	B	G	A♭	C	C#	D	F#	A	E♭	R_4
P_3	E♭	E	A	B♭	F#	G	B	C	C#	F	A♭	D	R_3
P_{11}	B	C	F	F#	D	E♭	G	A♭	A	C#	E	B♭	R_{11}
P_8	A♭	A	D	E♭	B	C	E	F	F#	B♭	C#	G	R_8
P_2	D	E♭	A♭	A	F	F#	B♭	B	C	E	G	C#	R_2
	RI_1	RI_2	RI_7	RI_8	RI_4	RI_5	RI_9	RI_{10}	RI_{11}	RI_3	RI_6	RI_0	

Figure 5–81: Newcater, Sapphire Sonata, movement IV – twelve-tone matrix based on P_1

The invariance and intervallic properties of the respective discrete subsets of the row are listed in Figure 5–82.

Row	P_1	**C#**	**D**	**G**	**A♭**	**E**	**F**	**A**	**B♭**	**B**	**E♭**	**F#**	**C**
	Adjacency interval series	<1,5,1,8,1,4,1,1,4,3,6>											
Trichords	Set class	(016)			(014)			(012)			(036)		
	Adjacency interval series	<1,5>			<1,3>			<1,1>			<3,3>		
	Interval class vector	[100011]			[101100]			[210000]			[002001]		
	Transpositional invariance	T_0			T_0			T_0			T_0		
	Inversional invariance	-			-			T_2I			T_6I		
Tetrachords	Set class	(0167)				(0156)				(0147)			
	Adjacency interval series	<1,5,1>				<1,4,1>				<1,3,3>			
	Interval class vector	[200022]				[200121]				[102111]			
	Transpositional invariance	T_0, T_6				T_0				T_0			
	Inversional invariance	T_1I, T_7I				T_6I				-			
Hexachords	Set class	(013467)						(012369)					
	Adjacency interval series	<1,2,1,2,1>						<1,1,1,3,3>					
	Interval class vector	[324222]						[324222]					
	Transpositional invariance	T_0						T_0					
	Inversional invariance	T_7I						T_3I					
	Forte name	6-Z13 [Z-mate: 6-Z42]						6-Z42 [Z-mate: 6-Z13]					

Figure 5–82: Newcater, Sapphire Sonata, movement IV – characteristics, subsets and intervallic contents of P_1

As with the twelve-tone rows of the first and third movement, the prevalence of ic 1 in the row, and consequently in its subsets, is notable. The row contains five ic 1 successions that are spaced in such a manner that the first three discrete trichords and every discrete tetrachord contain at least one such interval. Occurrences of ic 1 are frequently emphasised in the movement, especially in the introduction, and in the *A* sections where they are used to generate melodic succession in slurred pairs of both *X* and *Y*. This is evident with the multiple statements of ic 1 (10 of the 11 slurred note pairs) in b. 8 (Figure 5–83). In this excerpt, slurs of ic 1 do not only occur between the consecutive order numbers of the respective row forms. In addition, order numbers 1 and 4 of R_3, as well as 9 and 12 of I_4 are grouped to allow for two additional slurs of ic 1.

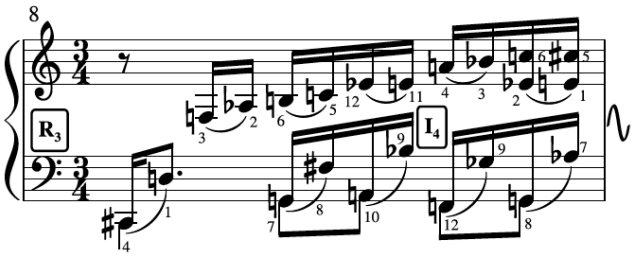


Figure 5–83: Newcater, Sapphire Sonata, movement IV, b. 8

In *X*, ic 1 is emphasised both horizontally and vertically in the slurred trichord-plus-single-note pairs (*x* and x_1) as illustrated in Figure 5–84. In six of the seven slurred pairs in the right hand of Figure 5–84, ic 1 occurs between the outer notes of the trichord, as well as between the middle note

and the single note that follows. The composer thus frequently applies the (0167) and (0156) set classes in the right-hand part to allow for this special ic 1 coherence and emphasis.

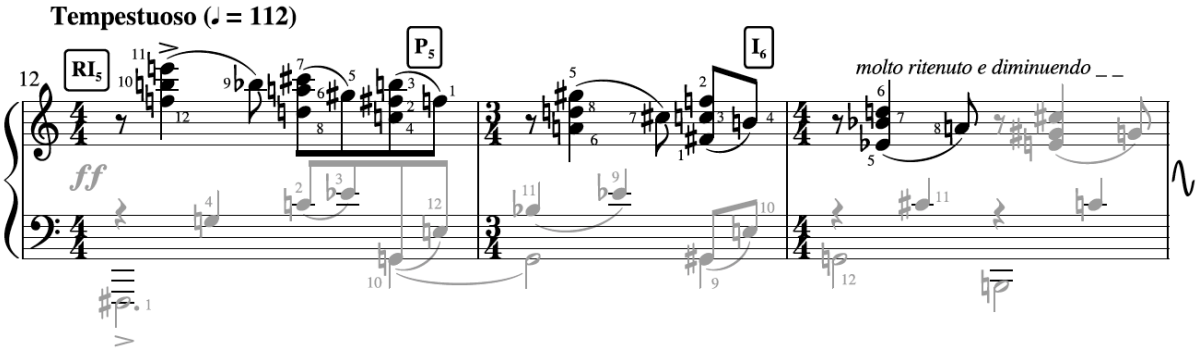


Figure 5–84: Newcater, Sapphire Sonata, movement IV, bb. 12-14 – frequent applications of ic 1

The row has not been derived from a specific pitch-class collection, nor is it symmetrical or all-intervallic. It contains several discrete subsets with invariant properties, which makes special coherences and repetitions of pitch content possible. The (012), (036), (0167) and (0156) set classes are invariant under inversion, while (0167) is also invariant under transposition of a tritone. For example, the C-E♭-F# trichord of set class (036) makes out part of row forms P_1, R_1, I_5 and RI_5, while the C#-D-G-A♭ tetrachord of set class (0167), is included in P_1, R_1, P_7, R_7, I_2, RI_2, I_8 and RI_8. The invariant properties of the symmetrical subsets of P_1 are illustrated in Figure 5–85 and Figure 5–86.

	I_1	I_2	I_7	I_8	I_4	I_5	I_9	I_{10}	I_{11}	I_3	I_6	I_0	
P_1	C#	D	G	A♭	E	F	A	B♭	B	E♭	F#	C	R_1
P_0	C	C#	F#	G	E♭	E	A♭	A	B♭	D	F	B	R_0
P_7	G	A♭	C#	D	B♭	B	E♭	E	F	A	C	F#	R_7
P_6	F#	G	C	C#	A	B♭	D	E♭	E	A♭	B	F	R_6
P_{10}	B♭	B	E	F	C#	D	F#	G	A♭	C	E♭	A	R_{10}
P_9	A	B♭	E♭	E	C	C#	F	F#	G	B	D	A♭	R_9
P_5	F	F#	B	C	A♭	A	C#	D	E♭	G	B♭	E	R_5
P_4	E	F	B♭	B	G	A♭	C	C#	D	F#	A	E♭	R_4
P_3	E♭	E	A	B♭	F#	G	B	C	C#	F	A♭	D	R_3
P_{11}	B	C	F	F#	D	E♭	G	A♭	A	C#	E	B♭	R_{11}
P_8	A♭	A	D	E♭	B	C	E	F	F#	B♭	C#	G	R_8
P_2	D	E♭	A♭	A	F	F#	B♭	B	C	E	G	C#	R_2
	RI_1	RI_2	RI_7	RI_8	RI_4	RI_5	RI_9	RI_{10}	RI_{11}	RI_3	RI_6	RI_0	

Figure 5–85: Newcater, Sapphire Sonata, movement IV – twelve-tone matrix of P_1 showing (012) and (036) invariance

	I_1	I_2	I_7	I_8	I_4	I_5	I_9	I_{10}	I_{11}	I_3	I_6	I_0	
P_1	C#	D	G	A♭	E	F	A	B♭	B	E♭	F#	C	R_1
P_0	C	C#	F#	G	E♭	E	A♭	A	B♭	D	F	B	R_0
P_7	G	A♭	C#	D	B♭	B	E♭	E	F	A	C	F#	R_7
P_6	F#	G	C	C#	A	B♭	D	E♭	E	A♭	B	F	R_6
P_{10}	B♭	B	E	F	C#	D	F#	G	A♭	C	E♭	A	R_{10}
P_9	A	B♭	E♭	E	C	C#	F	F#	G	B	D	A♭	R_9
P_5	F	F#	B	C	A♭	A	C#	D	E♭	G	B♭	E	R_5
P_4	E	F	B♭	B	G	A♭	C	C#	D	F#	A	E♭	R_4
P_3	E♭	E	A	B♭	F#	G	B	C	C#	F	A♭	D	R_3
P_{11}	B	C	F	F#	D	E♭	G	A♭	A	C#	E	B♭	R_{11}
P_8	A♭	A	D	E♭	B	C	E	F	F#	B♭	C#	G	R_8
P_2	D	E♭	A♭	A	F	F#	B♭	B	C	E	G	C#	R_2
	RI_1	RI_2	RI_7	RI_8	RI_4	RI_5	RI_9	RI_{10}	RI_{11}	RI_3	RI_6	RI_0	

Figure 5–86: Newcater, Sapphire Sonata, movement IV – twelve-tone matrix of P_1 showing (0156) and (0167) invariance

In contrast to the first and third movements, four-note fragmentations of the aggregate dominate the organisation of pitch material. Hence, pitch coherence through the invariant properties of the (0156) and (0167) subsets is a salient feature of this segmentation. The (0156) set class maps onto itself under T_6I, while the (0167) set class is invariant under T_6, T_1I and T_7I. The invariant properties of subsets are more strongly emphasised in this movement than any other, but still remain largely unexplored by the composer, since consecutive and structural placement of row forms does not necessarily suggest a particular motivation in the exploration of the tone row's invariant properties. Where row forms with invariant properties are stated in succession or at structurally related positions, their invariant properties are only occasionally emphasised through fragmentation or pitch placement.

The hexachords of the twelve-tone row are Z-related set classes that allow for retrograde-inversional combinatoriality. The first hexachord (H_1) of P_0 maps onto the first hexachord of I_7 under T_7I. The first hexachords of P_0 and RI_7 are thus combinatorial, as illustrated in the hexachordal groupings in Figure 5–87.

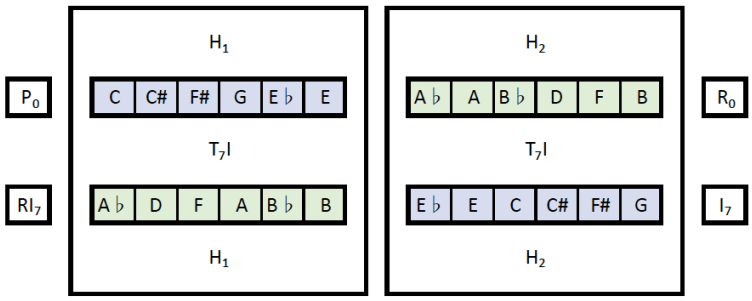


Figure 5–87: Newcater, Sapphire Sonata, movement IV – hexachordal combinatoriality between P_0 and RI_7, or R_0 and I_7

The combinatorial properties of the tone row are, however, not explored by the composer as he never makes use of more than one row form simultaneously. There are, however, a few (most probably coincidental) instances where combinatorial row forms are stated in succession. In only one case does the pitch-class placement of two successive row forms with the same hexachordal content allow for the formation of a secondary aggregate (Figure 5–88). The second hexachord of P_1 is the complement of the first hexachord of I_8, which means that a secondary aggregate (circled in green) is formed when the row forms are stated in succession.

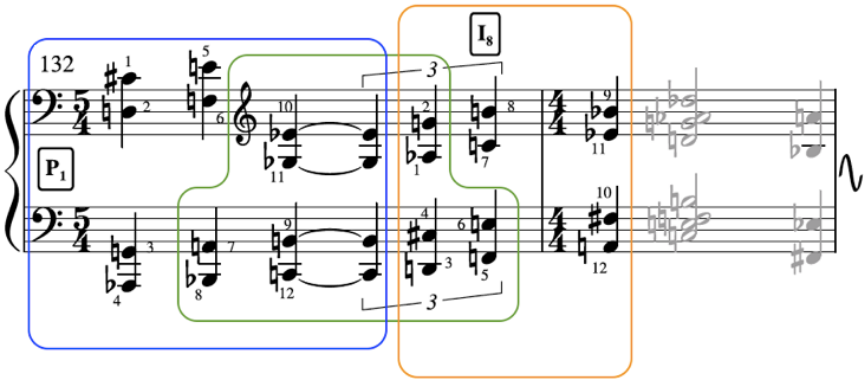


Figure 5–88: Newcater, Sapphire Sonata, movement IV, bb. 132-133 – secondary aggregate between P_1 and I_8

Choice of row forms

As with the first movement there does not seem to be a single guiding principle in the selection of row forms used in the movement. Remarkably, 43 out of a possible 48 row forms are applied in 161 row-form statements in the movement. Row forms P_3 and P_6 are used most frequently with eleven statements each, while R_6, I_{10}, RI_2, RI_7 and RI_{10} are omitted. In contrast to the third movement, there is never a return or a recapitulation of an extended succession or collection of row forms.

The relation between thematic material and specific row forms in a few structurally significant instances is discussed later.

Segmentation of row forms

In contrast to the first and third movement, divisions of the aggregate into three segments of four pitch classes dominate the textural material. These four-note segments are applied in various formations throughout the movement, of which the trichord-plus-single-note slurs characteristic of *X* are the most frequent. Division of the four-note segments into pairs of slurred bichords dominate the *Y* passages, while the *Z* material is characterised by linear semiquaver groups. The pitch content of b. 30 is especially notable, since it constitutes the first complete linear statement of an aggregate in the entire work.[262] There are also tetrachordal statements (sometimes combined into octachords), which are prominent in the introduction, *Y* passages and coda. Mention should be made again, as done in previous movements, of extreme instances of the tendency to highly schematic serial subdivision.

Doubling and order

Row forms are applied consecutively throughout the movement and are never stated simultaneously. Each row-form statement in *Y* and *Z*, as well as *B* and the coda is predominantly a single bar in length. In the introduction and *X* passages, however, row forms often extend across barlines, and terminate in the middle of bars. As with earlier movements, pitch-class statements are not always ordered, but are usually kept within the specific three- or four-note segments of the row form applied.[263] *B* features a more irregular placement of pitch classes with the result that the row forms applied are not always clear. There are additional statements of pitch classes throughout the movement, but to a lesser extent in *Y* passages. Where additions are apparent, they usually make out part of a repeated thematic motive.

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[262] This does not mean, however, that the pitch orders of the row forms in *Z* material are always strict.

[263] While segmentation in the first and third movements is primarily based on three-note groups, in the fourth movement it predominantly comprises groups of four.

Succession of row forms

There is not a single principle guiding the choice of successive row forms in the movement. Row forms are changed in nearly every bar, with only occasional instances of pattern forming or significant coherence in the choice of successive row forms. In seven cases, row forms are repeated in consecutive bars, of which bb. 32^3-34 and 141-142^2 stand out as having three repetitions of row forms P_3 and R_9 respectively. The repetition of P_1 in the opening bars of the movement is also notable. Different thematic material, pitch placement and segmentation, however, feature where row forms are repeated. There are six instances in the movement where row forms are followed by their retrogrades, as seen for example in bb. 78-79^1 when R_4 follows P_4. The composer does not, however, emphasise these relations through either corresponding or palindromic statements of pitch classes or thematic material.

As in the first movement, applications of inversionally related row forms with the same index number frequently occur in consecutive bars. There are nearly 30 instances in which row forms are followed by their inverted or retrograde-inverted versions with the same index number, as seen for the first time in bb. 12-13^2 when RI_5 is followed by P_5. While the positions of such inversionally related successive pairs are often irregular, the *Y* chordal passages and *Z* feature more significant structural coherences. This occurs, for example, in bb. 25-26^3 with I_9 and R_9, and in bb. 109-111 with P_0, RI_0 and R_0. In this movement, inverted and retrograde-inverted row forms with the same index number share the same (0156) set class (both P_1 and I_1, for example, contain the E-F-A-B♭ subset). Row forms with the same index number thus have special invariant properties, which were not present in the first and third movements. However, where row forms with invariant subsets are stated consecutively their invariant properties are only occasionally highlighted.

Figure 5–89 illustrates the consecutive placement of row forms P_1 and P_7 in bb. 27-28 and the subsequent occurrence of the same (0167) symmetrical set class at the start of each bar. While these row forms share a C#-D-G-A♭ subset, the dissimilar textural placement of pitch classes from these subsets does not suggest a motivated emphasis on invariance by the composer.

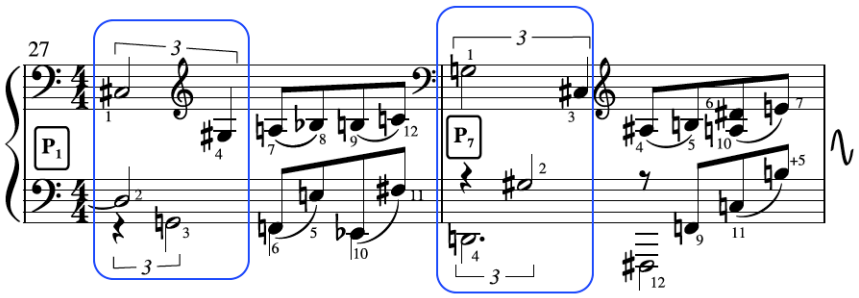


Figure 5–89: Newcater, Sapphire Sonata, movement IV, bb. 27-28

The chordal passages in *Y* serve as a further example of the minimal exploration of the invariant properties of row forms in consecutive bars. Four statements of these particular chordal passages occur in *Y*. Three of these contain consecutive row forms with the same index number, thus suggesting a motivation for their linear placement. In bb. 25-26, R_9 is followed by I_9, in bb. 44-45 I_8 is followed by R_8, and in bb. 106-108 I_{11} is followed by R_{11} and RI_{11}. In the corresponding chordal passage in bb. 129-131, however, Newcater breaks this rule and combines dissimilar row forms (P_9, RI_1 and R_4). Secondly, while the invariant properties of these row forms are emphasised through fragmentation and register in bb. 44-45 and 106-108, it is not the case in bb. 25-26. In b. $25^{2\text{-}3}$ the C-C#-F-F# subset is dispersed in the octachord that is played by the two hands, while in b. $26^{2\text{-}3}$ it is isolated in the top register of the right hand (Figure 5–90). The D-E♭-G-A♭ subsets in bb. 106-108, by contrast, are grouped as tetrachords that are alternated between the hands, which allows for dynamic and textural emphasis.

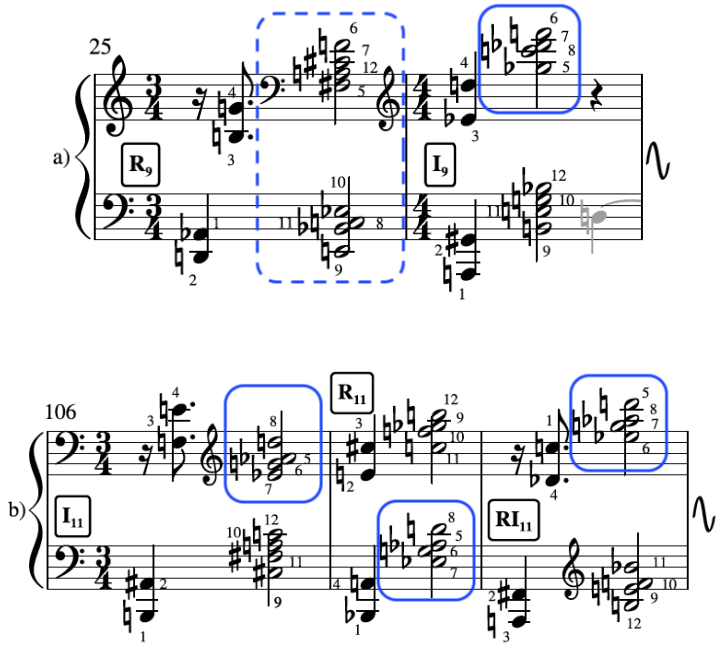


Figure 5–90: Newcater, Sapphire Sonata, movement IV, bb. 25-26 and 106-108 – exploration of invariant row forms

Figure 5–91 (bb. 122-123) illustrates an important occurrence in which the invariant properties of consecutive rows are indeed emphasised, with the repeat of an E♭-E-A-B♭ subset in the left-hand figuration of row forms I_4 and P_3 respectively. The pitch content of these left-hand figurations has an important referential role throughout the movement and returns multiple times in different formations. It can be argued that the E♭-E-A-B♭ subset functions as a subliminal tonal thread, which better represents pitch coherence and an interplay between different sections than actual row form selection, as discussed below.

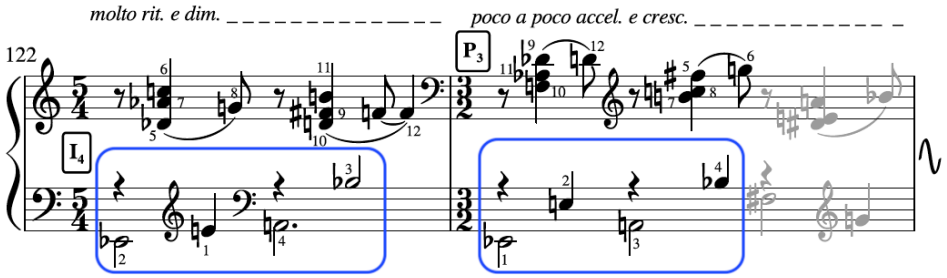


Figure 5–91: Newcater, Sapphire Sonata, movement IV, bb. 122-123 – exploration of invariant row forms

Row forms and structure

Figure 5–92, Figure 5–94, Figure 5–97, Figure 5–100, Figure 5–102 and Figure 5–103 illustrate the row forms used in the different sections and subsections of the movement. As far as possible, bars with corresponding thematic material have been stacked vertically to clarify the utilisation of row forms in structurally related areas. As is apparent from the figures, specific selections of row forms have not been applied in the respective sections, and there is not a comprehensive structural return of any succession of row forms. Limited instances of structural row-form coherences, repetitions and preferences can be noted, but none that extend for an entire section or subsection. This is in accordance with serial procedures in most of the first movement, and in contrast with those of the third movement, where row forms and row-form successions were indeed repeated in structurally significant instances.

The structural placement of row forms with invariant subsets is more pronounced in this movement than in any other, and it is possible that the composer's choice of row forms in such cases was guided by a precompositional consideration of their invariant properties. The exact placement of pitch classes and the fragmentation of their invariant subsets do not, however, indicate a particular motivation on the composer's part to explore similarities between such row forms. In the following

paragraphs, some of the more coherent structural row-form applications are highlighted. It is important to note that these instances play a very small part in the otherwise unsystematic structural placement of row forms.

Figure 5–92 illustrates the row forms applied in the *Maestoso* introduction. None of these row forms are exclusive to the introduction or have any general structural significance.

Introduction	Introduction								
	Main								
	1	2	3	4	5	6	7	8	9
	P_1	…|P_1	…|P_6	…	I_2|P_6	…	P_1	R_3|I_4	I_4

Figure 5–92: Newcater, Sapphire Sonata, movement IV – row-form contents of the introduction

Worth mentioning, however, is the repeated statement of P_1 at the outset in bb. 1-3[2], and the (0167) invariance in bb. 1 and 5[1]. Figure 5–93 illustrates the corresponding statements of chordal material in bb. 1 and 5 in which row forms P_1 and I_2 are stated. These row forms share the same (0167) subset, which has been placed in the outside voices of the opening tetrachords. In both cases, pitch classes C# and D are stated in the right hand, while G and A♭ are stated in the left. The inside voices are, however, dissimilar since they make out the respective (0156) subsets of P_1 and I_2.

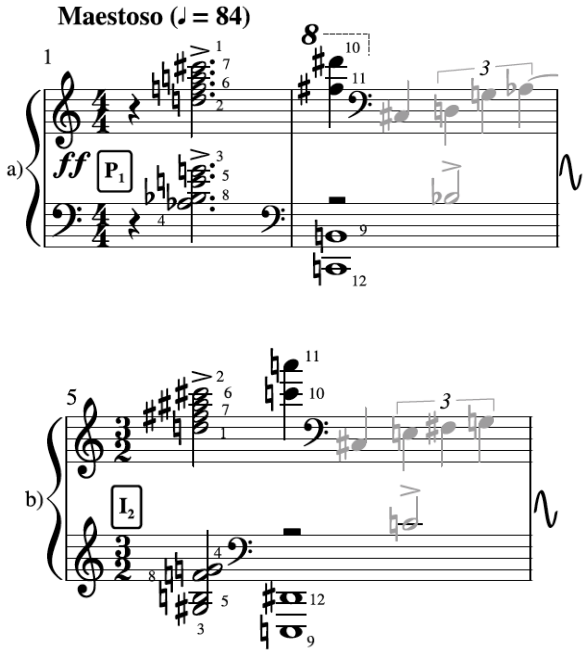


Figure 5–93: Newcater, Sapphire Sonata, movement IV, bb. 1-2 and 5

A large selection of row forms is applied in the two long *A* sections, as illustrated in relation to the *X*, *Y* and *Z* material in Figure 5–94, Figure 5–97 and Figure 5–100 respectively. Some row forms are exclusive to the *A* sections, but none that are significant in their prevalence or structural function. Similarly, no specific row form or selection of row forms is used to contrast *A* and *A₁*. While there are row forms[264] in *A* that do not return in *A₁*, and vice versa, they are not prominent or particularly relevant from a structural perspective. Moreover, the pitch content or application of row forms in *A* is never recapitulated or repeated in its reprise. Instead, both sections make use of different combinations of row forms with only minimal instances of structural coherence, which negates from a pitch-content perspective the idea that *A₁* functions as a recapitulation of A in first-movement design. *X* and *Y* are characterised by a more prominent contrast in pitch material, since the three row forms stated most often in *X* (P_3, I_3 and I_5 are stated 9, 5 and 5 times respectively) are never applied in *Y*. This corresponds to a certain extent with traditional first-movement practices, seeing that the first and second themes are clearly delineated in terms of pitch content.

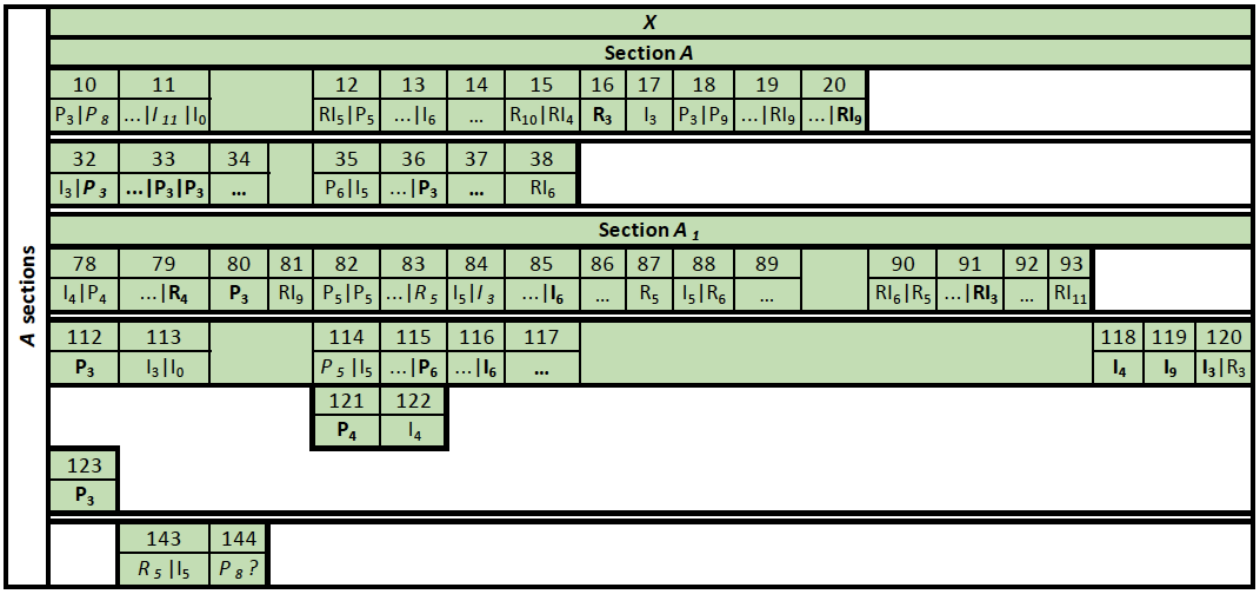


Figure 5–94: Newcater, Sapphire Sonata, movement IV – row-form contents of X material in A sections

In *X* (see Figure 5–94), there is a clear preference for row form P_3 in the transitional passages preceding the opening statements of the first theme. Row form P_3 is applied in every transitional passage (cf. bb. $10^{1\text{-}2}$, 32^{3}-34, 80, 112 and 123), even though it is not always stated in the same textural position. The transitional passages also contain some of the most significant instances of

[264] Row forms R_2, R_{10}, RI_4 and RI_5 are exclusive to *A*, while P_0, P_4, P_{11}, R_0, R_4, R_5, I_1, I_4, RI_0, RI_1, RI_3, RI_8 and RI_{11} are exclusive to *A₁*.

invariance in the movement, which include the statement of the referential pitch motive E♭-E-A-B♭, based on the (0167) invariance. Selected excerpts from the transitional passages preceding the first theme are illustrated in Figure 5–95.

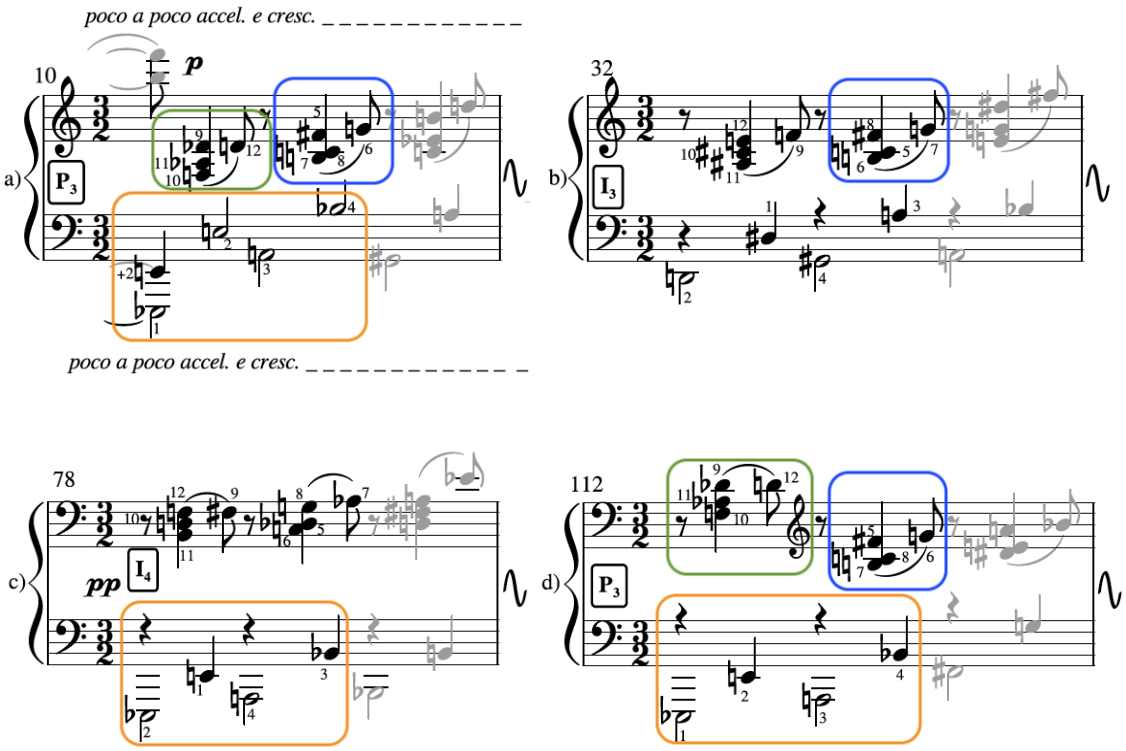


Figure 5–95: Newcater, Sapphire Sonata, movement IV, bb. 10, 32, 78 and 112 – row-form contents of transitional passages

Three different, but invariantly related row forms (P_3, I_3 and I_4) are applied in these excerpts. The same row form (P_3), fragmentation and pitch-class placement occur in bb. $10^{1\text{-}2}$ and $112^{1\text{-}2}$, but with different endings to the bars since they progress into different row forms. These bars share an identically placed F#-G-B-C subset with b. 32^{2}, since row forms P_3 and I_3 share the same (0156) set class. They also share the same E♭-E-A-B♭ bassline with b. $78^{1\text{-}2}$ since row forms P_3 and I_4 share an identical (0167) set class. It is notable that this subset is not only used in transitional passages, but returns in other sections and in additional formations too, thus hinting at a particular tonal thread, albeit only on a subliminal level. Surprisingly, there is not much coherence nor a return of pitch content in the otherwise clearly emphasised opening statements of the first theme (*X*), and in particular the emphasised opening statement of *X* at the start of A_1 which represents a recapitulation from a first-movement-design perspective. Multiple row forms are applied in these opening statements, as seen in a comparison of bb. 12, 35, 82, 114 and 121. Where the same row form (P_5) has been applied in bb. $82^{1\text{-}4}$ and $114^{1\text{-}3}$, pitch placement and fragmentation are dissimilar, as illustrated in Figure 5–96.

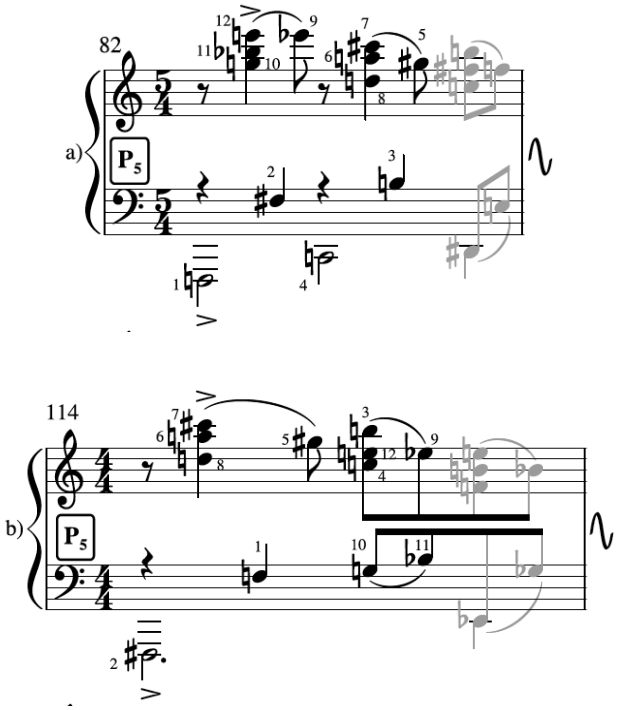


Figure 5–96: Newcater, Sapphire Sonata, movement IV, bb. 82 and 114

A large range of row forms is used in the remaining middle statements of the first theme in *X* passages. It is notable that bb. 35^{4}-36^{2}, $84^{1\text{-}3}$ and $88^{1\text{-}4}$ are all based on I_5, with some similarities in the pitch content of bb. $84^{1\text{-}3}$ and $88^{1\text{-}4}$. There is not an overarching framework that guides the row-form selection for the first theme and *X* material in general, nor an extensive structural recapitulation of pitch content. Significant pitch-class coherence occurs only in the transitional passages through the application of identical and/or invariantly related row forms that results in the return of a referential pitch motive.

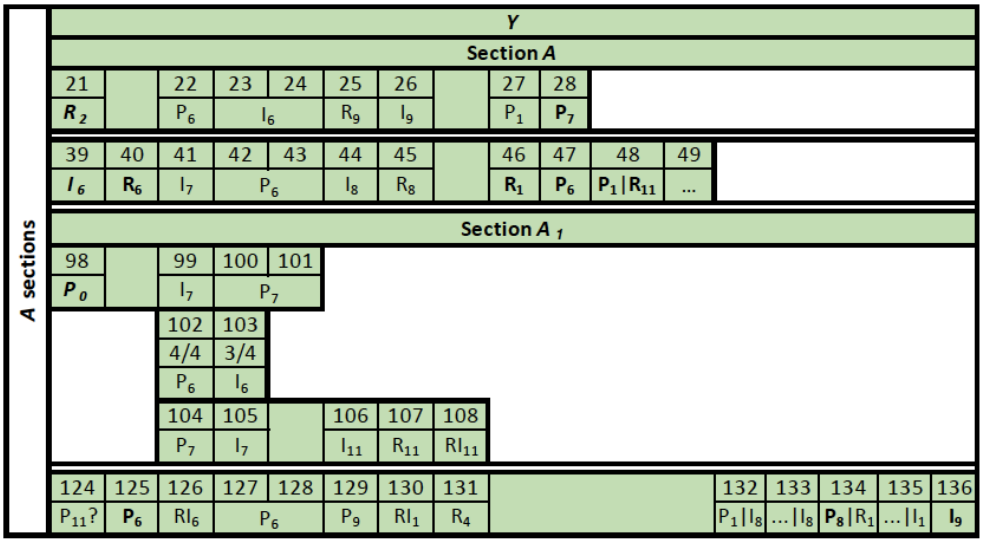


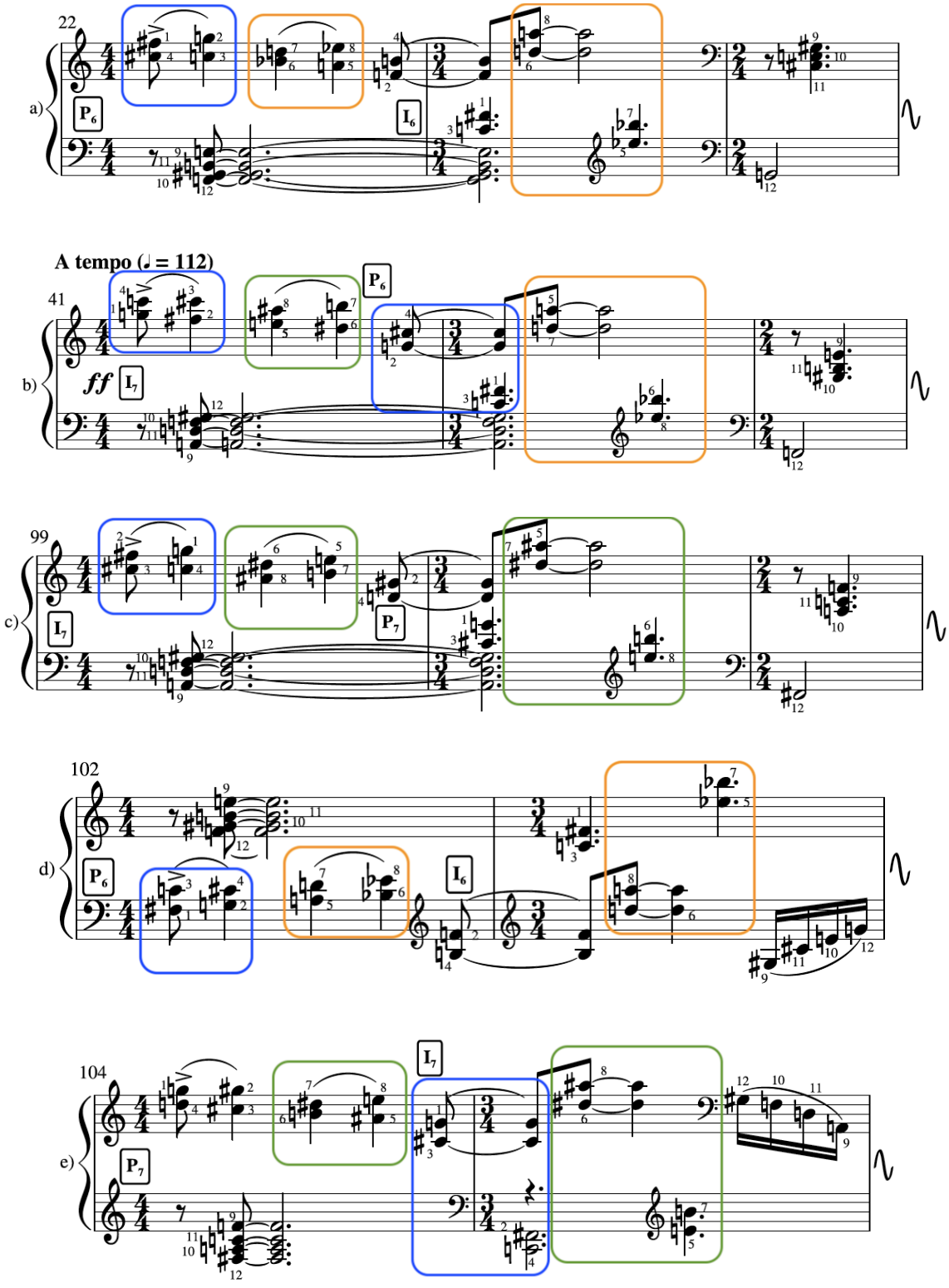
Figure 5–97: Newcater, Sapphire Sonata, movement IV – row-form contents of Y material in A sections

The pitch content of *Y* (Figure 5–97) is more regulated than that of *X*, but still without any general application of selective material, or an extensive return of any particular row form or collection of row forms. As with the transitional passages in the *X* sections, however, specific row-form preference and invariance play an important role. While the transitions (bb. 21, 39-40, 98 and 124-125) to the second theme (*Y*) contain irregular combinations of row forms, the statements of the second theme are all based on row forms P_6, P_7 and their inversions, as seen in bb. 22-24, 41-43, 99-101, 102-103, 104-105 and 127-128. The frequent use of P_7 and I_7 is of special importance, since these row forms are never applied in the *X* sections, which suggests a particular contrast in terms of pitch material. The pitch content of *Y* in A_1 is, however, not more representative of *X* in any way, which refutes any first-movement design relation of *Y* transforming to the pitch content of *X* in the recapitulation.

A number of second theme statements are based on identical row forms. Both bb. 22-24 and 102-103, for example, are based on a P_6 to I_6 progression. These statements, however, feature slightly varied fragmentations and pitch placements in addition to the reversal of hands. Similarly, bb. 41 and 99 is based on I_7, and bb. 42-43 and 127-128 on P_6, but with different fragmentations and pitch placements of the row-form contents.

The structural placement of invariantly related row forms is pronounced in statements of the second theme. All six statements of the second theme are somehow related through invariance, which suggests a precompositional motivation in row-form choice for this particular theme. Five different but invariantly related row forms (P_6, I_6, I_7, P_7 and RI_6) are applied (Figure 5–98). As in earlier

instances, however, the composer does little to explore the invariant properties of these row forms through repetition, pitch-class placement or fragmentation of the invariant subsets.



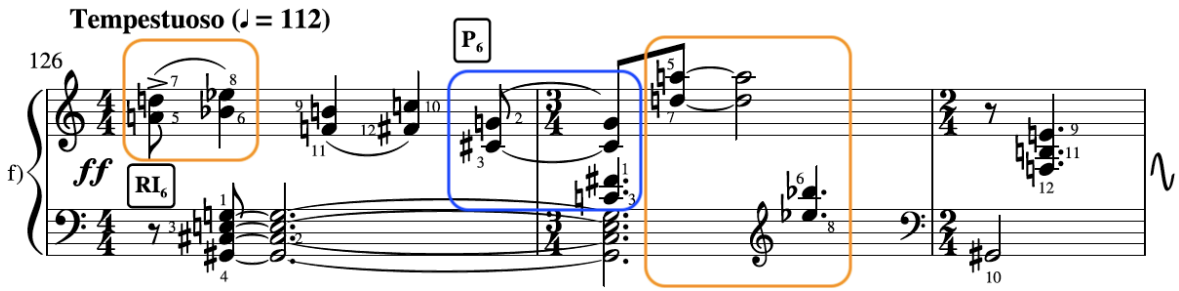


Figure 5–98: Newcater, Sapphire Sonata, movement IV, bb. 22-24, 41-43, 99-101, 102-103, 104-105 and 126-128 – row-form contents of second theme statements

All six excerpts illustrated in the figure contain a C-C♯-F♯-G subset (circled in blue) based on the invariance of the (0167) set class in row forms P_6 and I_7. Row forms P_7 and I_7 share the B♭-B-E♭-E subset (circled in green), as seen in bb. 41, 99-100 and 104-105, since (0156) is a symmetrical set class. For the same reason the A-B♭-D-E♭ subset (circled in orange) is shared by row forms P_6 and I_6 in bb. 22-23, 42, 102-103 and 126-127. It is notable that both the B♭-B-E♭-E and A-B♭-D-E♭ subsets share three pitch classes with the prominent E♭-E-A-B♭ left-hand figuration in the transitional passages of *X* mentioned earlier. This relation is further strengthened by the use of the A-B♭-D-E♭ subset[265] in the left hand of b. 38 in a similar manner to that in which E♭-E-A-B♭ is used, as illustrated in Figure 5–99. This conformation in terms of subsets occurs in both *A* and A_1, but is not specific to either section in a recapitulatory manner.

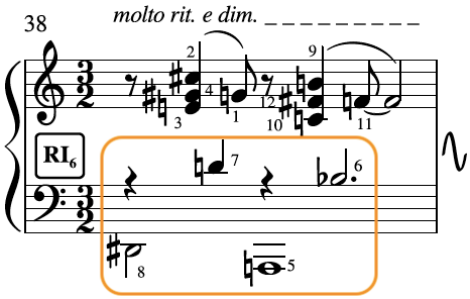


Figure 5–99: Newcater, Sapphire Sonata, movement IV, b. 38

The application of consecutive row forms with the same index numbers is a prominent characteristic of *Z* (Figure 5–100). This is apparent in bb. 30-31 with P_9 and R_9, bb. 94-95 with R_8 and RI_8, bb. 96-97 with P_7 and I_7, bb. 109-111 with R_0, P_0 and RI_0, and bb. 138-142 with I_9, P_9, RI_9 and R_9.

[265] An A-B♭-D-E♭ bassline is also apparent in bb. 84^4-85^2, where it is, however, constructed from an irregular ordering of pitch classes of row form I_3.

A sections	Z								
	Section A								
	29	30	31						
	P_5	P_9	R_9						
	Section A_1								
		94	95	96	97				
		R_8	RI_8	P_7	I_7				
		109			110	111			
		R_0			P_0	RI_0			
	137	138				139	140	141	142
	I_5	I_9				P_9	RI_9	$R_9 \mid R_9$	$R_9 \mid P_9$

Figure 5–100: Newcater, Sapphire Sonata, movement IV – row-form contents of Z material in A sections

Figure 5–101 illustrates the application of row forms R_0, P_0 and RI_0 in bb. 109-111, with some of the invariant pitch contents highlighted. P_0 and its retrograde, which of course contain the same discrete subsets, share an E♭-E-A♭-A subset with RI_0, following the invariant properties of the (0156) set class.

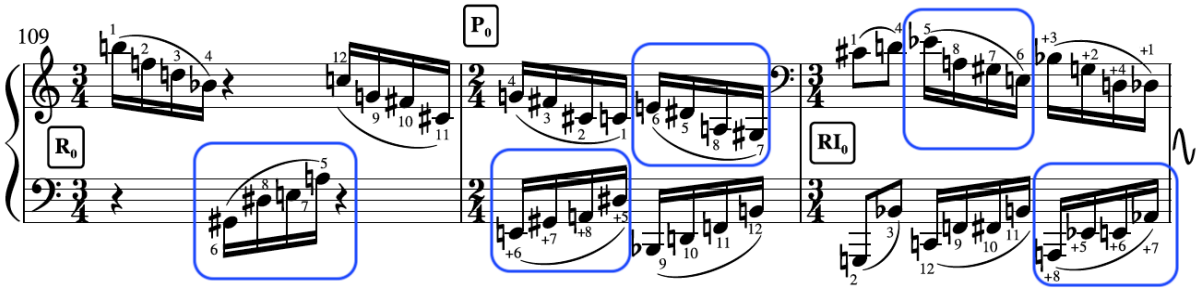


Figure 5–101: Newcater, Sapphire Sonata, movement IV, bb. 109-111

The corresponding transpositions from P_5 to P_9 in bb. 29-30 and I_5 to I_9 in bb. 137-138 are also worth mentioning, especially considering the successions of row forms with the same index number in both cases. The transitional quality of these developmental links, however, somewhat reduces the structural importance of row-form coherence in *Z*, as was also the case in the transitional passages preceding the main theme of *X*. Paradoxically, the more marked pitch coherence here is found in sections that would traditionally have been more likely to modulate, such as bridge practices in first-movement designs.

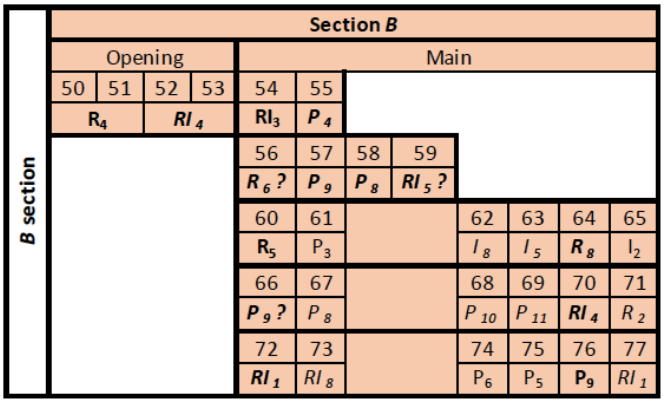


Figure 5–102: Newcater, Sapphire Sonata, movement IV – row-form contents of section B

While *B* is structurally coherent in its repetition of passages with corresponding metric, rhythmic and thematic material, the applications of row forms within this framework is mostly irregular (Figure 5–102). In addition to the more unordered application of pitch classes in *B*, there is no preference for a specific row form or collection of row forms that can be considered characteristic of a more developmental section. The corresponding material in bb. 60-65, 66-71 and 72-77, for example, contain different successions of row forms that are not related in any general manner.

What is notable in *B*, however, is the frequent application of pitch classes E and E♭ as pedal notes in bb. 50-61, 65-66 and 72. The repetition of these pitch classes brings about a sense of pitch centricity to the opening of *B*. The E and E♭ pitch classes also make out part of the E♭-E-A-B♭ referential pitch motive mentioned earlier, and discussed in more detail later.

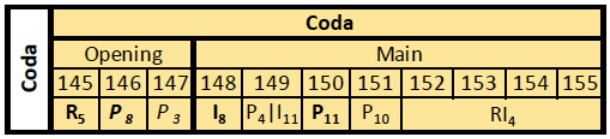


Figure 5–103: Newcater, Sapphire Sonata, movement IV – row-form contents of the coda

While the coda (Figure 5–103) as a whole does not reflect any particular row-form preference, its restatement of earlier material is significant.[266] The E♭ pedal, characteristic of the opening of *B* (cf. bb. 50-61) returns with the thematic reference to this section in bb. 145-147. Some of the chords stated in bb. 149[4]-150 are a varied repeat of those stated in *Y* in bb. 106-107, as indicated in Figure 5–104.

[266] It is further notable that both the third and last movement of the sonata end on row form RI_4, even though these row forms are otherwise unrelated.

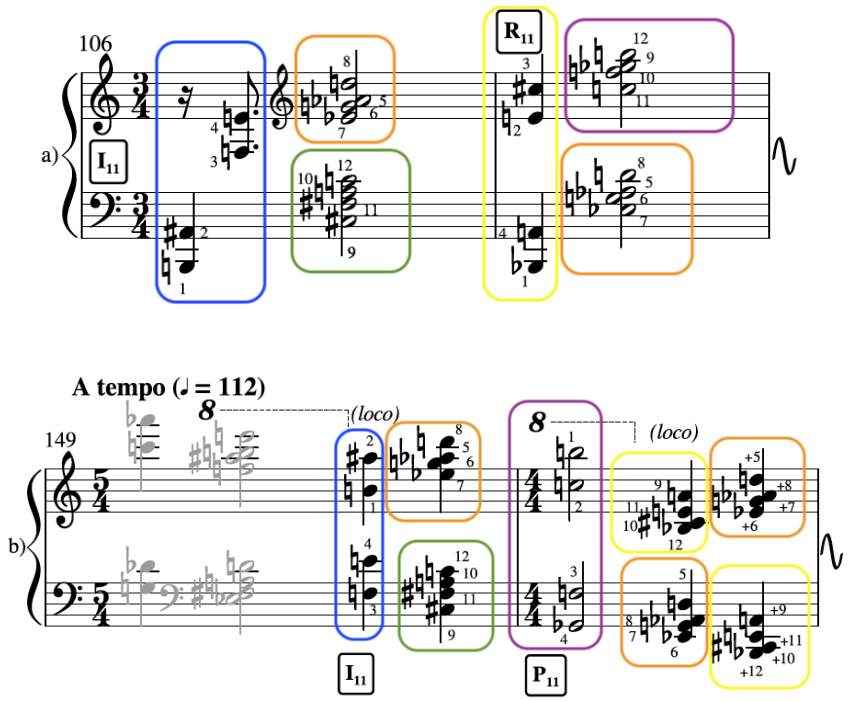
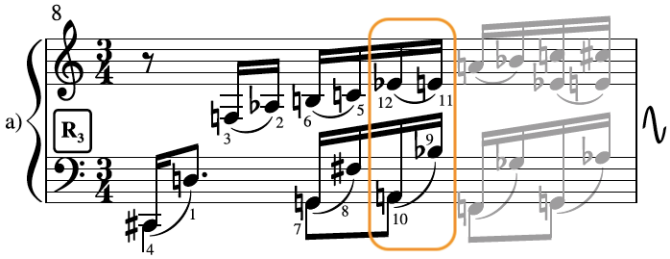


Figure 5–104: Newcater, Sapphire Sonata, movement IV, bb. 106-107 and 149-150

The final chord of the movement also restates earlier material, this time the significant E♭-E-A-B♭ subset that was applied in the left hand of *X*. This subset was mentioned multiple times in earlier discussions, and illustrated in relation to its frequent use in the bass texture of both *A* and A_1 (see bb. $10^{1\text{-}2}$, $78^{1\text{-}2}$, $112^{1\text{-}2}$ and $122\text{-}123^{2}$). The same subset also features in the bass texture of bb. $9^{2\text{-}4}$, $18^{1\text{-}3}$ and $120^{4\text{-}5}$ and returns in various other formations throughout the movement. It has a significant referential function, specifically in the introduction, *A* sections and coda. The E♭-E-A-B♭ subset entails the (0167) set class of row forms P_3, P_9, I_4, I_{10} and their retrogrades. These row forms are stated a total of 35 times in the movement, with the E♭-E-A-B♭ subset often, but not always,[267] highlighted. Figure 5–105 illustrates some of the statements of the E♭-E-A-B♭ subset in the movement, in addition to the bassline applications illustrated earlier in Figure 5–95.



[267] In b. 30, for example, row form P_9 is applied with the (0167) pitch classes dispersed in the textural material and not isolated as an entity.

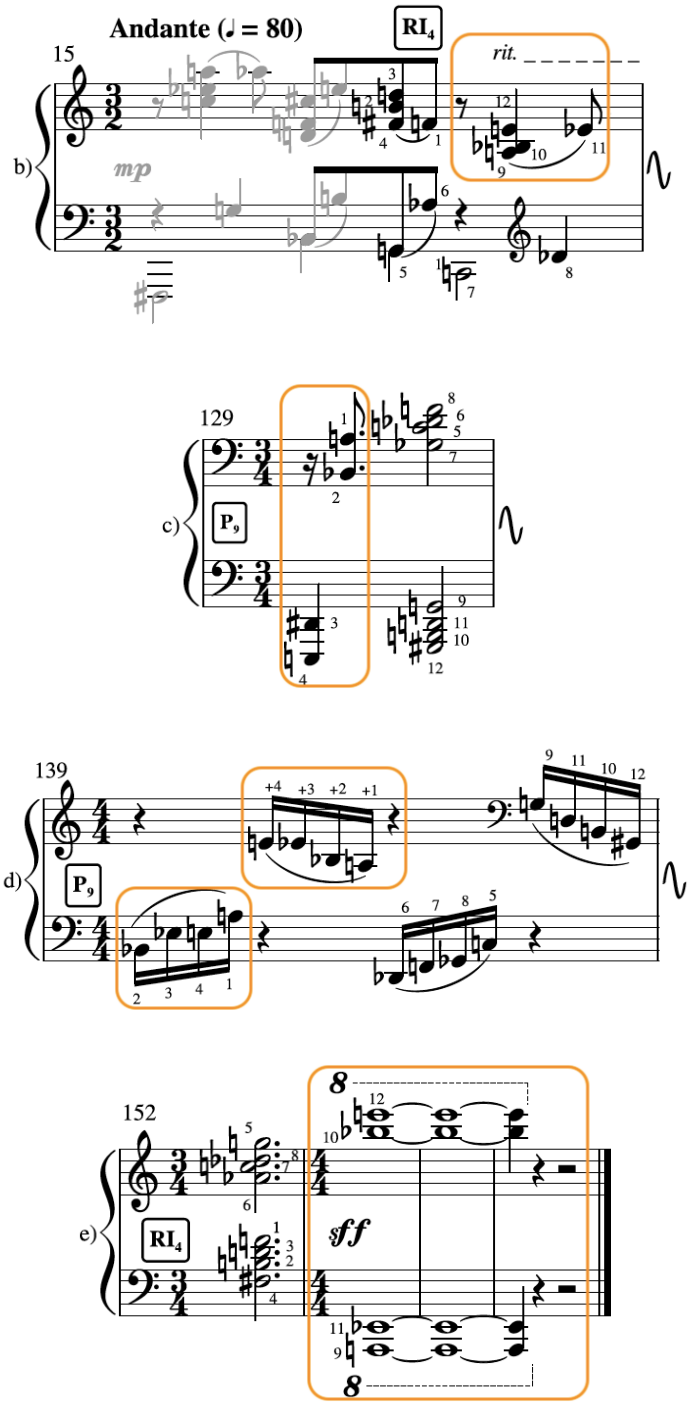


Figure 5–105: Newcater, Sapphire Sonata, movement IV, bb. 8, 15, 129, 139 and 152-155 – applications of the E♭-E-A-B♭ subset

In b. 8^2 of the introduction, the R_3 subset is fragmented into two slurred ic 1 pairs that are divided between the hands. In b. 15^3 the RI_4 subset makes out a slurred trichord-plus-single-note figure,

which is thematically characteristic of *X*.[268] The E♭-E-A-B♭ subset also features in the chordal writing of the *Y* passages, and the semiquaver runs of *Z*,[269] as illustrated with the use of P_9 in bb. 129^1 and 139^{1-2}. The most important application of the referential subset, which cements its significance, is in the final chord of the work, as seen with the statement of RI_4 in bb. 153-155.

It can be argued that since the E♭-E-A-B♭ subset is used specifically in the introduction, *A* sections and coda, it plays an important role in sectional delineation and the establishment of a concealed pitch-content coherence that is excluded from *B*. This subliminal coherence could possibly represent a pitch centricity established in *A*, that is moved away from in the more developmental *B* , and which returns again in A_1 as a recapitulation of pitch content in varied first-movement practice. The clear and repeated emphasis on the E♭-E-A-B♭ subset in the bass texture of *A* sections and its marked return to conclude the movement further supports this notion. It is important to note, however, that this coherence, which occurs through the specific fragmentation of invariably related row forms, makes out a significantly small part of the movement's largely irregular utilisation of row forms.

5.3.6 Sonata as a whole

Considered in its entirety, Newcater's *Sapphire Sonata* largely conforms to many traditional 19th- and 20th-century sonata designs in its utilisation of four separate and contrasting movements, of which the first and fourth are more dramatic and in a faster tempo, the second is slow and contemplative, and the third arguably has a dance-like character. In terms of structure and pitch relations, however, many aspects of the composition are unconventional.

In the opening movement, two alternating and contrasting theme areas, *Andante e grandioso* (*A*) and *Meno mosso e espressivo* (*B*), are combined with a coda to generate a structure ($ABA_1B_1A_2$Coda) that combines only vestiges of first-movement design with double-ternary and variation form. The varied returns of the two principal themes are not only multiple (suggesting elements of a sonata-rondo form) but thematically untransformed, conforming to their original expositions in nearly all parameters. It is only through changes in pitch material that a transformation or limited and unusual inversional development of content in respect of a first-movement design is present. Paradoxically, a development of the thematic material of *A* occurs to a far larger extent in *B* than in

[268] Further examples of E♭-E-A-B♭ subsets in *X* material passages occur in bb. 16^3, 18^{1-3}, 33^5, 36^3, 80^1 and 118^1.
[269] The E♭-E-A-B♭ subset is also used in *Z*, as apparent in bb. 141^{2-3} and 142^{2-3}.

either A_1 or A_2. A return of pitch content is clearly avoided in the reprises of the main thematic material. It is only in the closing bars of the movement that a climactic reaffirmation of pitch content occurs not only in the application of row forms with the same index number, but with reverse statements of the same four trichords applied at the outset. This then represents a structurally significant recapitulation, albeit decidedly unconventional in terms of first-movement design following its brevity, placement at the very end, and the inconclusive return of earlier thematic content. A similar return of the opening material is found in the codas of the first movement in Newcater's Violin Concerto (see Rörich 1984).

The first movement is based on a single, original, hexachordally combinatorial twelve-tone row in which ic 1 as well as invariant or repeated subsets feature prominently. The invariant and combinatorial properties of related subsets are, however, seldom emphasised or explored by Newcater. While the succession and structural placement of row forms in the movement are largely irregular and without a pattern, a few unrelated instances of more regular coherence occur with the use of row forms with the same index number and more specifically, row forms related through invariance. These finer pitch coherences could possibly be analysed as an imprecise and vague transformation or development of pitch (and not thematic) content in terms of an unconventional first-movement design. In such cases, the placement of pitch classes in the textural material is, however, often dissimilar and incoherent, suggesting a decided avoidance in the exploration of such special properties. Structural pitch relations, which are characteristic of many first-movement designs in sonatas, are not conventional and do not have a dominant role in the movement. This resonates with the scholarly work by Leonard (2014) and Rörich (1987a), as discussed in the literature review, in which they postulate that recapitulations in the second movement of Newcater's String Quartet are primarily guided by thematicism and texture, and not necessarily pitch content, harmonic functionalism or repetition.

The slow and contemplative character, tempo and general ternary design (ABA_1) of the *Grave e misterioso* second movement largely conforms to traditional sonata practices in terms of second-movement formats. Less conventional is the presence of the sonata-rondo elements which emerge from a further subdivision according to contrasts in compositional material ($ABA_1B_1A_2CB_2A_3B_3A_4$). While it can be argued that the contrasting more virtuosic *Animato B* section represents a development of the initial *Y* material from a thematic perspective, the invariable use of the same pitch material throughout the movement negates the presence of a sonata-rondo design in terms of pitch content.

Two distinct passages (*X* and *Y)* are alternated in the movement with the *A* sections utilising *X* and to a much lesser extent *Y*, and the contrasting *B* section developing *Y* within a new context. Thematicism is directly related to structure and pitch content with a single thematic device informing the minimally developed *X* and *Y* respectively. While the movement is dodecaphonically oriented, it is not strictly serial, since all pitch material is simply generated from two unordered whole-tone hexachords a semitone apart. Following this limited disposition of pitch material, only changes in thematic parameters such as register and rhythm contribute to the sonic variation of *X* and *Y*.

The third movement, which is likened to a minuet by the composer, conforms to traditional four-movement sonata practice in terms of the inclusion of a dance movement. The character and rhythmic profile of the *Allegretto e amabile* movement with its continuous changes in tempo and utilisation of an unconventional combination of time signatures such as $\frac{4}{8}$, $\frac{5}{8}$ and $\frac{5}{16}$ are, however, highly unorthodox in terms of a dance. This short movement, in contrast with traditional sonatas, also comprises the most obvious utilisation of a traditional first-movement design and the most absolute pitch-content recapitulation of the entire work in the reprise of *A* as A_1. The two contrasting themes, *Allegretto e amabile* (*A*) and *Un poco più mosso* (*B*), are defined with different pitch contents initially, and are transformed in the developmental *C* section which is further characterised by a virtuosic character, increased musical activity, more varied pitch content and an irregular succession of row forms. The truncated and varied recapitulation, which sees the return of *A* and not of *B*, not only utilises the same thematic material but employs the same succession of row forms as *A*, as well as a similar segmentation and ordering and placement of pitch classes in corresponding bars. The movement ends in a coda that combines elements of predominantly *A*, but also *B* and *C*. Since *C* is further divisible into a ternary substructure, an overall varied double-ternary design of $ABA_1B_1A_2A_3$Coda can also be argued, which shows similarities with that of the first movement. The third movement is thematically largely uniform, since the single motivic figure that is stated in the opening bars of *A* returns in A_1, *C* and the coda, while also informing the contrasting thematic content of *B*.

Pitch content plays a more important role in structural delineation in the third movement than any other movement of the work, with specific rows dominating the respective subsections. The movement is based on a single, original twelve-tone row in which ic 1 again plays a significant role, and in which a high level of invariance is possible following the inclusion of multiple invariable subsets, even though this is not explored fully by the composer. A single governing principle to row-form succession is not apparent, although there are instances in which consecutive rows are

somehow related. The structural placement of row forms, contrasts in thematic material and the return of pitch content of the principal theme in both the recapitulation and coda can be paralleled to similar applications in Newcater's First Symphony, as mentioned by Rörich (1987a).

The dramatic and fast-paced *Tempestuoso* fourth movement fits the character of finales traditionally associated with sonata designs and has a ternary structure (ABA_1) which has been extended through the addition of a short *Maestoso* introduction and a climactic coda. The ternary structure and its inclusion of first-movement and/or sonata-rondo elements also correspond with traditional practice, even though the subliminal way in which Newcater introduces such elements is highly unconventional and indefinite. Three varied contrasting blocks of thematic material are juxtaposed in the *A* sections of which *X* and *Y* represent the main theme areas and *Z* more transitional material. The principal theme (*X*), which comprises different combinations of *x* and x_1 motives, is continuously varied both intrasectionally and intersectionally to inform certain contents of the introduction, *Y*, *B* and the coda. The more diverse second theme (*Y*) is characterised by a reversal of some of the thematic and motivic contents of *X,* as well as the utilisation of material related to the *Maestoso* introduction, while the brief transitional *Z* passages develop motivic material from both *X* and *Y* within a more linear texture.

In terms of a first-movement or sonata-rondo design, the contrasting *Lento e espressivo B* section with its patterned structure and varying tempo represents a development, especially since it is characterised by a more incoherent row-form selection and the frequent use of unordered pitch classes that emphasises a more developmental character. However, instead of *X* and *Y* being thematically transformed in *B*, their contents are fused motivically into unrecognisable new material that could only be linked to the original statements of *X* and *Y* on a subliminal level. Different pitch contents and row-form selections are applied in *A* and its reprise, which negates in terms of pitch content the notion that A_1 functions as a recapitulation of *A*. *X*, *Y* and *Z* are also further developed in A_1, which suggests an unconventional further development of the main thematic material in the recapitulation. The coda, which initially suggests a return to the slower *B* section, incorporates thematic elements of *X* and *Y*, and ends in a climactic close with chordal material also comparable to the *Maestoso* introduction.

A single, original, hexachordally combinatorial twelve-tone row is employed in the movement that again includes multiple instances of ic 1 as well as invariant subsets. While ic 1 is frequently emphasised in the movement, the combinatorial aspects are not explored. A large range of row forms are applied consecutively, without adherence to an overall pattern or guiding principle in their

selection, and without a comprehensive structural return of pitch content or a succession of row forms. While the structural placement of related row forms with invariant subsets is somewhat more pronounced in this movement than others, coherences still remain largely unexplored. No specific row-form succession is used within the respective subsections, even though, in accordance with first-movement designs, the principal themes feature a more prominent contrast in pitch material through the application of exclusive row forms. The only significant pitch-class coherence in the finale is apparent in the application of identical and/or invariantly related row forms that generate a returning referential four-note motive. This referential subset can be argued to represent a subliminal pitch centricity, which is established in *A*, moved away from in the more developmental *B*, and returned to again in A_1 and the coda as an unorthodox recapitulation of pitch content in first-movement practice.

Newcater's structural frameworks applied in the respective movements of the work are decidedly varied and ambiguous. While the composer mentioned in conversation that first-movement designs underpin both the first and last movements, such frameworks are unconventional and unaffirmed. Mention was made in the main discussion of the more evident double-ternary design of the first movement and the ternary form of the finale, which are obscured through only vestiges of traditional first-movement designs. While two thematic areas are clearly defined in both movements, their development and recapitulation, especially in terms of pitch content, are indefinite. A more traditional first-movement design is indeed apparent in the third movement, albeit also unconventional and somewhat mispositioned in terms of the overall sonata design. A further thematic subdivision of the movement into what can be considered a developed double-ternary structure also shows similarities with the first movement. Characteristic of all four movements is the use of two principal and contrasting ideas in varied ternary designs, with remnants of first-movement and sonata-rondo forms in terms of development and recapitulation creating some structural ambiguity.

There is no comprehensive relation, coherence or pattern-forming application of pitch content in the work. Newcater employs three different twelve-tone rows in the first, third and fourth movement, and clearly distinguishes the second movement through the exclusive application of whole-tone hexachords. Neither a dominant pitch centricity nor an invariant subset is emphasised in the composition as a whole, and there is also not a general return to pitch contents of previous movements or quotations of earlier pitch materials. Special mention should be made of the composer's decided avoidance of recapitulating pitch material, apart from the correspondences between the *A* sections of the third movement. Traditionally, themes are designed to be

recognisable in all their iterations through the retention of, principally, pitch material, but also a whole array of other parameters. In later developments of first-movement form, such as the introduction of thematic transformation, these parameters were often radically altered, with intervallic structure at times being the only common denominator. In this work, the process is reversed, with large-scale reiterations conserving all parameters except that of intervallic structure, which can then only provide subliminal cohesion.

Noteworthy coherences in pitch content in the respective movements are the use of a referential subset in the fourth movement and the emphasis on inversional relations in the first. The only clear coherence in terms of pitch content that is apparent within the work as a whole is the prominence and emphasis of ic 1 in all the applied twelve-tone rows, with the row forms of the first, third and fourth movement featuring ic 1 between order numbers 1 to 2 and 3 to 4. In addition, the tetrachord between order numbers 4 to 7 of P_1 in the fourth movement is identical to the second tetrachord of I_{11} in the first movement and R_2 in the third movement. The work as a whole also features consecutive placement and continuous alternation of a large number of row forms, the application of additional and unordered pitch classes, and the general avoidance of simultaneous row forms, combinatorial aspects and invariance. These attributes are, however, probably more evidential of the composer's general compositional language than a decidedly applied aspect to induce homogeneity or cyclicism.

From an overall thematic perspective, a number of general characteristics can be listed that remain consistent throughout all the movements. Themes are often varied through changes in pitch material, while register, contour, texture and intervallic content remains similar. Further variations of thematic content are also apparent following the continuous adaptations of metre, which result in transformations through motivic additions and deletions, as well as changes in rhythmic profiles and note durations. A single thematic aspect that recurs throughout the work is the use of slurred pairs (sometimes combined to series) of notes (which often emphasises ic 1), as seen with the: bichord-plus-bichord slurs in *Y* and the *B* section of the second movement, as well as *Y* and the *B* section of the fourth movement; bichord-plus-single-note slurs throughout the third movement; trichord-plus-single-note slurs in *X* of the fourth movement; and a combination of all the above to a lesser extent in the first movement. Virtually the only alternative to slurred bichords are textures and motives governed by three and four-note divisions of the row, which are usually of the same size in both hands, resulting in a highly schematic approach to serial subdivision. This approach places Newcater's serialism closer to that of a composer like Milton Babbitt than to that of the more flexible use of the Second Viennese School.

These aspects bring a certain degree of motivic unity and homogeneity to the compositions as a whole, independent of whether they were applied specifically for this reason as a continuous referential element, or whether it is a general aspect of Newcater's compositional style. In the *Sapphire Sonata*, there is not, however, a reapplication of themes from earlier movements, nor a quotation of compositional material between the respective movements. No categorial attempt has been made at cyclicism in the sonata from a structural perspective through the adoption of an extended first-movement or double-function design, or in terms of thematic or pitch-content relations.

Chapter 6 – Concluding remarks

In correspondence with international trends, the piano sonata has held a prominent role in South African music-making starting around 1900 and continuing to the present day. The catalogues included in this thesis detail 620 sonata works completed by 192 composers, of which the sonatas for solo piano make out the largest majority (232 or 37.4%). The earliest piano sonata included in the catalogues is that of the English expatriate Horace Barton, which dates from 1900, while Victor Hely-Hutchinson's Piano Sonata of 1909 is the first contribution by a composer born in South Africa. A chronological estimation of piano sonata composition shows a more-or-less gradual increase in the number of works composed per decade between 1896 and 1975, but with decreased numbers around 1916-1925 and 1936-1945. Piano sonata composition peaked between 1966-1975 with 40 works completed during this time; decreased somewhat thereafter with approximately 22 works composed in each of the following three decades; and resurged more recently with 30 works finalised between 2006 and 2015. This suggests that many contemporary composers continue to utilise the sonata as a guiding principle and that sonata composition still has a prominent position in South African art music.

While most renowned South African composers completed piano sonatas, others such as William Henry Bell, Priaulx Rainier, Arnold van Wyk, Stefans Grové, Malcolm Forsyth, Roelof Temmingh, Kevin Volans, David Kosviner and Robert Fokkens did not. Except for the latter three they did, however, complete sonatas for instruments other than the piano. The earlier sonatas by John Joubert (1957 and 1972) and those by Hubert du Plessis (1952 and 1974-75) are arguably the most popular works in the field, considering their prominence in academic literature as well as their distribution, publication and recording, but due allowance should be made for the fact that more recent works have had less time and opportunity for this kind of exposure. Of the 192 composers included in the catalogues, only 28 are female and 6 are not white, which is evidence of historical white male dominance in the field.

From a structural, thematic and tonal point of view, the compositional characteristics of the majority of sonatas analysed and those discussed in the literature review correlate to some extent with traditional 19th- and 20th-century practices. Nearly all piano sonatas comprise three or four separate and contrasting movements, as seen for instance in the contributions by Barton, Engela, Blake, Hofmeyr and Newcater; or are cast in single movements that are further divisible into subsections

corresponding with the individual movements of traditional designs, as apparent in Joubert's First Piano Sonata and Klatzow's Second Piano Sonata. Noteworthy exceptions are Klatzow's earlier contribution, which consists of only two movements, and Van Rensburg's five-movement work.

In correspondence with traditional practice, most compositions also have faster outer movements and a slower middle movement, as is evident for example in the works by Zaidel-Rudolph, Hofmeyr and the most recent contribution by Joubert. The latter composer's two earlier piano sonatas are, however, unconventional in their utilisation of designs with slower outer movements flanking fast-paced tarantella scherzos. Four-movement sonatas, such as Du Plessis and Reddy's first piano sonatas and Klatzow's Second Piano Sonata usually have a scherzo as either the second or third movement. Mention can also be made of the third movement in Newcater's work which is a decidedly unconventional minuet utilising irregular time signatures. The use of ternary structures, and theme-and-variations designs are common in middle movements, as evident in Zaidel-Rudolph's composition and Reddy's First Sonata respectively. Finales are cast in a variety of structures, with Zaidel-Rudolph and Hofmeyr's works, for example, having sonata-rondo final movements, and Joubert and Klatzow's second sonatas comprising passacaglias. The rather unconventional first-movement design of the finale in Du Plessis's First Sonata, and the unclear vestiges of this design in the fourth movement of Newcater's *Sapphire Sonata* are also worth mentioning.

Nearly all compositions discussed here utilise first-movement designs in their opening movements, with the exposition of two contrasting themes, motivic and contrapuntal developments, and recapitulations that are sometimes truncated. Notable exceptions are Klatzow's avant-gardist First Piano Sonata in which an introduction with variations replaces first-movement form, the "aimless, undifferentiated" design of Cloete's First Piano Sonata and Blake's non-teleological *Choral Sonata*. There are also significant variations and interesting explorations of traditional first-movement practices resulting in a range of different structural applications. This can be seen, for instance, in the first piano sonatas by Joubert and Van Rensburg in which the different movements or subsections representing movements are amalgamated within an overarching first-movement framework. The latter composition is also characterised by an unconventional application of abstract and nonthematic material within a disqualified or antidevelopment, and a further transformation of material in the recapitulation.

The opening movement of Newcater's *Sapphire Sonata* evinces only vestiges of first-movement design in a quasi-development through inversion and a rigorously truncated recapitulation that only occurs in the final bars of the coda. The short third movement, in contrast to traditional practices,

reflects the clearest utilisation of a first-movement design and the most absolute recapitulation of pitch-content in the entire Sonata. Hofmeyr's Piano Sonata has an intricate, yet clearly discernible double-function design accentuated by thematic and tonal coherences across various levels.

It is interesting that recapitulations in the sonatas discussed are primarily based on thematic returns and not necessarily on conventional tonal relationships. The sonatas by Everson, Zaidel-Rudolph and Klatzow, for example, are characterised by atonal, multitonal and expanded tonalities in which the conventional role of tonality in the structural framework is negated. Newcater's dodecaphonic *Sapphire Sonata* in particular largely avoids any recapitulation of material from a pitch perspective, but cleverly uses an invariant subset as a subliminal referential tonal element.

A noteworthy characteristic apparent in nearly all the works discussed is the cyclical coherence brought on by the unification of thematic and at times pitch material between movements. The sonatas by Du Plessis, Everson, Klatzow, Zaidel-Rudolph and Hofmeyr, for instance, have cyclical attributes following the application of related thematic and/or pitch material in different movements.

Notwithstanding some of the foregoing similarities, the structural diversity in South African piano sonata composition should be emphasised. This is particularly evident in a comparison of the diametrically opposed piano sonatas by Hofmeyr and Newcater, which were chosen for detailed analyses in this thesis since they represent the most recent, 21st-century contributions by notable South African composers. While Hofmeyr's work is characterised by a clearly delineated double-function design paralleled with conventional and organic tonal relationships in an extended, often ambiguous tonality, and intricate overarching thematicism, that of Newcater relies predominantly on a dodecaphonic compositional language and ternary substructures in which only remnants of traditional first-movement practices are apparent in terms of pitch recapitulation, and the role of thematicism in cyclical coherence is almost negligible.

From a stylistic perspective, piano sonata composition in South Africa corresponds with a large range of music genres and aesthetic discourses. This diversity is evident considering Barton's largely Romanticist early work, Zaidel-Rudolph and Reddy's Neo-Classical compositions of 1969 and 1979 respectively, the avant-gardist style of Klatzow's First Sonata, the serial compositions by Everson and the First Piano Sonata of Reddy, and the extended tonalities of the sonatas by Du Plessis, Joubert and Hofmeyr. Further notable are the facetious, third-stream *Clazzical Sonata* by Reddy, the

dodecaphonic work by Newcater, the quasi-Dadaist composition for piano and tape by Cloete, the eclectic, Post-Modernist work by Van Rensburg and the post-colonialist contribution by Blake.

Piano sonata composition in South Africa has also been influenced by cultural and socio-political contexts. While the sonata is historically a form of absolute music, the titles given to works by composers, and their incorporation of indigenous, folk and traditional elements reflect cultural and socio-political paradigms and motivations. The contribution by Lamprecht, for example, develops Afrikaans folk music melodies, that of Roosenschoon satirises the national anthem of the former apartheid government, and Reddy's *Spring(buck) Sonata* makes tongue-in-cheek reference to South Africa's rugby culture. Early works such as that of Barton clearly reflect a European aesthetic that can be paralleled to British colonisation during the early 20th century. It can also be argued that the works of composers such as Du Plessis, Joubert, Klatzow, Zaidel-Rudolph and Reddy were influenced by their tertiary instruction abroad, and in particular the London school, which might reflect British colonialist practices. Some scholars would even go as far as saying that sonata composition in itself is a purely colonialist undertaking.

In more recent years, however, following the end of colonialism and apartheid, South African art music has been continuously repositioned in a post-colonial, African context. Compositions often reflect local influences and hybridisation. Reddy's *Clazzical Sonata* integrates Western Classical and jazz streams while Blake's *Choral Sonata* pays homage to marginalised African choral composers through a Post-Modernist collage. The third movement of Hofmeyr's Piano Sonata transforms the Western materials of the preceding movements through a hybridisation of Western chromaticism and African rhythmic patterns very different from the type of amalgamation encountered in jazz.

It is evident from these more recent works that piano sonata composition, while initially a product of Western art music practices, is continuously being reinvented both stylistically and contextually, within the everchanging South African zeitgeist. This is, of course, not a recent development, since global sonata composition has changed remarkably over the last 400 years, spread far and wide from its initial European roots to countries across the globe, and even in its current state comprises a range of considerably heterogenous compositions that resist any unification whatsoever.

Perhaps then the sonata's prominent position in South African art music is not only reflected in the historically high frequency of its use, but even more so in the ways the tradition is continuously being reinvented to reflect the country's idiosyncratic and dynamic political, cultural and social

identity. Considering the diversity within and development of South African piano sonata composition over the last more-or-less 100 years, it would be interesting to observe how future composers interpret, explore, deconstruct and develop the sonata paradigm, and use it as a vessel to communicate their thoughts, beliefs and opinions, both musically and socio-politically, to performers and listeners.

Appendix A – Piano sonatas by South African composers

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
Adams	*Rosalie Nan*	1927	2001	Piano Sonata No.1 in F major (1985)	SAMRO	Levy (1992a, 4)	-
				Piano Sonata No.2 in D major (n.d.)	SAMRO	Levy (1992a, 4)	-
				Piano Sonata No.3 in G major (n.d.)	SAMRO	Levy (1992a, 4)	-
				Piano Sonata No.4 in C major (n.d.)	SAMRO	Levy (1992a, 4)	-
				Piano Sonata No.5 in C minor (n.d.)	SAMRO	Levy (1992a, 4)	-
				Piano Sonata No.6 in G major (n.d.)	SAMRO	Levy (1992a, 4)	-
				Piano Sonata No.7 in F major (n.d.)	SAMRO	Levy (1992a, 4)	-
				Piano Sonata No.8 (n.d.)	SAMRO	-	-
				Piano Sonata No.9 in B ♭ major (n.d.)	SAMRO	-	-
				Piano Sonata No.10 in A ♭ major (1999)	SAMRO	-	-
Ash	Erwin	1911	1995	Piano Sonata in G major (1967)	SAMRO	-	Composer formerly known as Erwin Eschwege
Ashworth	*Alexander Hargreaves*	1895	1959	Piano Sonatina - *Monkey Business* (1959)	-	Ashworth (1979, 60)	-
						Maritz (1989, 636)	
Ballantine	Elizabeth Eustan	1922	2004	Piano Sonata in F major (1958)	-	Maritz (1989, 636)	-
Barnard	Henk	1955	*	Piano Sonata (1975)	ISAM	-	Student composition
					SACat		
Barton	*Horace Percival*	1872	1951	Piano Sonata No.1 in G minor (1900)	FZvdM	Levy (1992a, 16)	-
					ISAM	Maritz (1989, 637)	
					SABC	SA Composers (2017)	
					SABC (Audio)	Schoeman (2016, 65-66)	
					SACat	Van den Berg (1976, 259)	
					SAMRO	Van der Merwe (1958, 61)	
						Van der Merwe & Van de Graaf (1974, 16)	
						Venter (1977, 166-183 & 602)	
						Venter (1986, 26)	
						Wille (1979, 139)	
				Piano Sonata No.2 in A minor (n.d.)	-	Levy (1992a, 16)	-
Blacking	John	1928	1990	Piano Sonata (n.d.) [incomplete]	-	Rogers (2013, 311-312)	-

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
Blake	*Michael*	1951	*	Sonata for Two Pianos - *After Piano Quintet (Homage to Schumann)* (2007)	DOMUS	Blake (2016)	Dedication: Christine Lucia
					PC (2017)		Arrangement of Quintet for Piano and Strings (2006)
					SACat		
					Web		
				Piano Sonata - *Choral* (2008)	DOMUS	Blake (2008/2009)	Commissioned: SAMRO Endowment for the National Arts 2007 for Daan Vandewalle
					PC (2017)	Blake (2016)	Dedication: Daan Vandewalle
					SACat	Blake (2019a)	Some sources state 2007 completion
					SAMRO	Blake (2019b)	
					Web	Daan Vandewalle Piano... (2019)	
						Muller (2011, 88-90)	
Bon	Gerrit	1901	1983	Piano Sonata (n.d.)	-	Malan (1979a, 206)	-
						Maritz (1989, 639)	
				Piano Sonatina (n.d.)	-	Malan (1979a, 206)	-
						Maritz (1989, 639)	
Bradley	*Leo Paul*	1889	1968	Piano Sonata (n.d.)	-	Malan et al. (1979b, 225)	-
						Maritz (1989, 639)	
Burton	Pixie	-	-	Piano Sonatina (before 1965)	SABC	Van den Berg (1976, 127 & 259)	-
Chisholm	*Erik*	1904	1965	Piano Sonatina in G major (1922)	SACat (Audio)	Geldenhuys (2008b, 950)	Some sources state G minor
					UCT SC	MacDonald (2002, 60)	
					Web	Malan (1979b, 274)	
						Maritz (1989, 640)	
						Tuffin (2017)	
				Piano Sonata - *Cornish Dance* (1926)	SACat	Clarke (2009, 101-103)	Dedication: Jessie Moodie
					SACat (Audio)	Tuffin (2017)	
					UCT SC		
					Web		

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
				Piano Sonata - *All Quiet on the Western Front* (1929) [incomplete]	Web	Geldenhuys (2008b, 950)	-
						Tuffin (2017)	
				Piano Sonatina - *Pibroch* (1929)	UCT SC	Tuffin (2017)	Revised in 1951 as Piano Sonatina - *Écossaise*
					Web		
				Piano Sonata - *An Riobain Dearg* (1939)	SACat (Audio)	Brukman (2011, 2)	The Gaelic 'riobain dearg' can be translated to 'red ribbon'
					SAMRO	Clarke (2009, 101-103)	
					UCT SC	Geldenhuys (2008b, 950)	
					Web	Jones (2005, 72)	
						Levy (1992a, 45)	
						Malan (1979b, 274)	
						Maritz (1989, 640)	
						McLachlan (2004, 5)	
						Purser (2004, 9-11)	
						Tuffin (2017)	
				Piano Sonatina No.1 - *After Luis de Narvaez* (1947)	ISAM	Clarke (2009, 101-103)	From Six Piano Sonatinas - *E Praeterita* (1947)
					SACat (Audio)	Levy (1992a, 44)	
					SAMRO		
					UCT SAMC		
					UCT SC		
				Piano Sonatina No.2 - *After Andriques de Valderravano* (1947)	ISAM	Clarke (2009, 101-103)	From Six Piano Sonatinas - *E Praeterita* (1947)
					SACat (Audio)	Levy (1992a, 44)	
					SAMRO		
					UCT SAMC		
					UCT SC		
				Piano Sonatina No.3 - *On Four Ricercars by Dalza, Ganassi and Spinaccio* (1947)	ISAM	Clarke (2009, 101-103)	From Six Piano Sonatinas - *E Praeterita* (1947)
					SACat (Audio)	Grové (2005, 108)	
					SAMRO	Levy (1992a, 44)	
					UCT SC	MacDonald (1999, 54 & 56)	

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
				Piano Sonatina No.4 - *After Lute Dances by Neusiedler* (1947)	ISAM	Levy (1992a, 44)	From Six Piano Sonatinas - *E Praeterita* (1947)
					SACat (Audio)	MacDonald (2002, 60)	
					SAMRO		
					UCT SAMC		
					UCT SC		
				Piano Sonatina No.5 (1947)	ISAM	Levy (1992a, 44)	From Six Piano Sonatinas - *E Praeterita* (1947)
					SACat (Audio)		
					SAMRO		
					UCT SAMC		
					UCT SC		
				Piano Sonatina No.6 - *After Claude Gervaisse* (1947)	SACat (Audio)	Levy (1992a, 45)	From Six Piano Sonatinas - *E Praeterita* (1947)
					SAMRO		
					UCT SC		
				Six Piano Sonatinas - *E Praeterita* (1947)	SACat (Audio)	Geldenhuys (2008b, 950)	*E praeterita* translates to 'from the past'
					SAMRO	Glasser (1960, 5)	
					UCT SC	Malan (1979b, 274)	
						Maritz (1989, 640)	
						Rudolph (1978, 6)	
				Piano Sonatina - *Écossaise* (1951)	ISAM	Geldenhuys (2008b, 950)	Revision of Piano Sonatina - *Pibroch* (1929)
					SACat	Grové (2005, 109)	
					SACat (Audio)	Levy (1992a, 45)	
					UCT SC	MacDonald (1999, 54 & 56)	
						Malan (1979b, 274)	
						Maritz (1989, 641)	
				Piano Sonata (n.d.) [incomplete]	Web	Geldenhuys (2008b, 950)	-
						Tuffin (2017)	
				Piano Sonata - *Elektra* (n.d.)	SACat (Audio)	Tuffin (2017)	-
					UCT SC		
					Web		
				Piano Sonata in D minor (n.d.)	Web	Tuffin (2017)	-

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
Cloete	Johan	1957	*	Piano Sonata No.1 - *Ars Moriendi, Music Theatre* (1980)	PC (2017)	Cloete (2009, 39)	Scored for piano and tape
					SAMRO	Levy (1992a, 50)	
				Piano Sonata No.2 (1981)	PC (2017)	Cloete (2009, 12 & 55)	Some Sources state 1982 completion, others 1988
					SAMRO	Clough (1987, 224)	
						Levy (1992a, 50)	
						Maritz (1989, 33)	
				Piano Sonata No.3 (before 1995)	PC (2017)	Levy (1995a, 89)	-
					SAMRO		
				Three Piano Sonatas - *FRASH* (1996)	PC (2017)	Brommert (2017)	Dedication: Phyllis Allnutt (I); Ernest Beermann (II); Neil Solomon (III)
					SAMRO	Cloete (2009, 17)	Some sources state 1991 completion
						SA Composers (2017)	
Coetzee	Jan Christoffel	1912	1999	Piano Sonata (1969-70, revised 1983)	SABC	Levy (1992a, 57)	-
					SAMRO	Malan et al. (1979c, 286)	
						Maritz (1989, 72-73)	
						Rudolph (1982, 621)	
Cohen	*Peter Lawrence*	1937	-	Piano Sonata in G minor, Op.5 (1954)	-	Gaerdes (1996, 246)	-
						Malan et al. (1979d, 288)	
						Maritz (1989, 641)	
				Piano Sonata in F major, Op.6 (1955)	-	Malan et al. (1979d, 288)	-
						Maritz (1989, 642)	
				Six Piano Sonatas, Op.9 (1957-58)	-	Maritz (1989, 642)	-
				Six Piano Sonatas, Op.12 (c. 1960)	-	Malan et al. (1979d, 288)	-
				Piano Sonata - *Phantasy,* Op.13 (1964)	-	Malan et al. (1979d, 288)	-
				Piano Sonatina, Op.22 (1967)	-	Malan et al. (1979d, 288)	-
						Maritz (1989, 642)	
				Piano Sonatina, Op.28 (1970)	-	Malan et al. (1979d, 288)	-
						Maritz (1989, 75)	
Condie	Ian	-	-	Piano Sonatina (1934)	UCT SC	-	-

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
Coulter	*John Reid*	1958	*	Sonatina for Two Pianos (1975)	PC (2017)	Krynauw (1994, 264)	-
					SABC	Levy (1992a, 61)	
					SAMRO		
[Creswell]	*[Peter]*	1940	*	Piano Sonata (n.d.)	PC (2017a)	Creswell (2017b)	British composer with relations to South Africa and Zimbabwe
					Web		
Cruickshank	*Andrew John*	1973	*	Piano Sonata No.1 (2004)	-	Albertson & Hannah (2016)	-
						SA Composers (2017)	
Dargie	Dave	1938	*	Sonata and Fugue for Piano (1972)	FZvdM	-	-
De Bruin	*Marius*	1973	*	Piano Sonatina - *Alla Haydn* (1999)	PC (2017)	-	-
				Piano Sonata - *Pastoral* (2006)	PC (2017)	-	-
				Piano Sonata in D ♭ major - *Epic* (2006)	PC (2017)	-	-
De Jager	Frederick	-	-	Piano Sonata - *Fried Green Tomatoes* (2006)	Worldcat	De Jager (2007, 158-173)	Dedication: Rebecca Penneys
						Short (2008, 40)	
De Villiers	*François Pierre Rousseau*	1950	*	Piano Sonata - *Farewell to the Twentieth Century,* Op.1a (2000)	PC (2017b)	De Villiers (2017a)	-
					SACat		
					SACat (Audio)		
					Web		
				Piano Sonata - *The Heart Beckons,* Op.4 (2004)	PC (2017b)	De Villiers (2017a)	Titled sonata on the composer's official website, but not on the score
					SACat		
					SACat (Audio)		
					Web		
De Vries	*Gerard*	1912	1972	Piano Sonatina (1952)	SAMRO	Levy (1992a, 87)	-
Dedman	*Malcolm*	1948	*	Sonata Movement for Piano (c. 1969) [withdrawn]	PC (2017)	Albertson & Hannah (2016)	-
				Piano Sonata No.1 - *Restoration* (1973, revised 2013)	PC (2017)	Dedman (2015)	-
					Web	Dedman, Frenz & De Villiers (2018, 52)	

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
				Piano Sonata No.2 - *In Search* (1984, revised 2008)	PC (2017)	Albertson & Hannah (2016)	Dedication: "A tribute to Béla Bartók and Olivier Messiaen"
					Web	Dedman (2015)	
					Worldcat		
Downing	*Anthony*	1985	*	Piano Sonata in E ♭ major (2011)	PC (2017)	-	Student composition
Du Plessis	*Hubert*	1922	2011	Piano Sonata No.1, Op.8 (1952)	DOMUS	Aitchison (1987, 34, 39 & 58-60)	Dedication: "Arnold van Wyk and the memory of Béla Bartók"
					FZvdM	Blake (1998, 76-78)	Composed on request of Kathleen Long
					ISAM	Bouws & May (2017)	
					NALN	Fourie (1997, 3-4)	
					NAROM (Audio)	Fourie (2004, 14)	
					SABC (Audio)	Geldenhuys (2008c, 1637)	
					SACat	Henning (1975, 18)	
					SACat (Audio)	Krige (1984, 373)	
					SAMRO	Lee (1990, 79-139)	
					UCT SAMC	Levy (1992a, 100)	
						Malan et al. (1979e, 406)	
						Maritz (1989, 7 & 646)	
						May (2011, 116)	
						Meerkotter (1987, 92)	
						Ntsepe (2009, 22 & 43)	
						Roosenschoon (1992, 747)	
						SA Composers (2017)	
						Schoeman (2016, 287)	
						South Africans Abroad (1954, 2)	
						Thom Wium (2011, 7)	
						Uys (2011, 98)	
						Van der Mescht (1987, 376)	
						Van der Mescht (2003, 131)	
						Venter (1977, 451-509 & 608)	
						Venter (1986, 44 & 56)	

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
				Sonata for Piano Duet, Op.10 (1954)	DOMUS	Aitchison (1987, 67)	Dedication: Howard Ferguson and Denis Matthews
					FZvdM	Austin (1955, 651-652)	Some sources state 1952 completion, others 1953
					ISAM	Botes (2007, 7)	
					SABC	Bouws (1957, 85 & 87)	
					SACat	Geldenhuys (2008c, 1637-1638)	
					SAMRO	Hart (1968, 21a & 22)	
					UCT SAMC	Henning (1975, 18)	
						Krige (1984, 129 & 373)	
						Levy (1992a, 101)	
						Malan et al. (1979e, 406)	
						Roosenschoon (1992, 747)	
						Schoeman (2016, 287)	
						Scriba (2010, 33)	
						Scriba (2011, 45)	
						Temmingh (1965, 6)	
						Van den Berg (1976, 261)	
						Van der Merwe & Van de Graaf (1974, 161)	
						Van der Mescht (1987, 14 & 376)	
						Venter (1977, 451-509 & 607)	
						Venter (1986, 44 & 56)	
				Piano Sonata No.2, Op.40 (1974-75, revised 1980)	DOMUS	Aitchison (1987, 35, 46 & 64-66)	Commissioned: SAMRO
					SABC	Bouws & May (2017)	Dedication: "To the memory of Aleksandr Skryabin"
					SABC (Audio)	Ferreira (1995, 150)	
					SACat	Geldenhuys (2008c, 1638)	

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
					SACat (Audio)	Gowen (1997, 60)	
					SAMRO	Henning (1975, 20)	
					UCT SAMC	Krige (1984, 374)	
						Levy (1983, 63)	
						Levy (1992a, 100)	
						Levy (1992b, 169)	
						Lucia (1994, 105-108)	
						Lüdemann et al. (2011, 84)	
						Malan et al. (1979e, 407)	
						Maritz (1989, 121 & 123)	
						Muller (2002/2003, 13-14)	
						Roosenschoon (1992, 747-748)	
						SA Composers (2017)	
						Schoeman (2016, 287)	
						Thom Wium (2011, 7)	
						Uys (2011, 98)	
						Van der Mescht (1987, 377)	
Du Plooy	David	1941	*	Piano Sonata (1973)	SACat	Maritz (1989, 260)	Student composition
Earl	*David*	1951	*	Piano Sonatina (2009)	SACat	Earl (2016)	-
					PC (2017)		
					Web		
Engela	*Dawid Sofius*	1931	1967	Piano Sonata, Op.5 (1946) [incomplete]	-	Greyling (1980, 21-26 & 168)	Dedication: Koos Human
						Malan (1982a, 25)	
						Maritz (1989, 647)	
				Piano Sonata (1947) [incomplete]	-	Greyling (1980, 122-123)	-
						Malan (1982a, 25)	
						Maritz (1989, 647)	
Everson	*Cromwell*	1925	1991	Piano Sonata No.1 - *Variation I* (1953)	-	Brukman (2005, 153, 163-168, 184-185 & 408-416)	-
						Brukman (2012, 3)	
						Roos (1979, 19)	

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
				Piano Sonata No.2 - *Variation II* (1956)	-	Brukman (2005, 185-188 & 408-416)	-
						Brukman (2012, 3)	
						Roos (1979, 19)	
				Piano Sonata No.3 (1957) [incomplete]	-	Brukman (2005, 202-204)	-
Fagan	Johannes Jacobus	1898	1920	Piano Sonata in C# minor (1915-16)	-	Fagan (1982, 51)	-
						Grové (1991, 11 & 14)	
						Maritz (1989, 648)	
						Van der Mescht (2007b, 77)	
Faul	*Lourens Abram*	1931	*	Sonata for Two Pianos (1968)	PC (2017)	Fourie (1975, 94)	Some sources state 1967 completion, others 1969
					SACat	Levy (1992a, 128)	Student composition
					SAMRO	Malan et al. (1982a, 59)	Arranged as Sonata for Chamber Orchestra in 1989
						Van Coller (1995, 10, 68-69, 194 & 248)	
Gerstman	*Blanche*	1910	1973	*Out of the Christmas Stocking* (1947) [I: Sonatina]	SABC	Bouws (1957, 60)	Some sources state 1937 completion
					SAMRO	Bouws (1971, 81)	The suite was later transcribed for string orchestra
					UCT SC	Levy (1992a, 133 & 136)	Subtitled *Sonatina Movement to Illustrate the Style of Scarlatti*
						Malan (1982b, 93)	
						Maritz (1989, 6)	
						Van den Berg (1976, 116 & 246)	
						Venter (1977, 347)	
						Venter (1986, 37)	
Glasser	Stanley	1926	2018	Piano Sonata (2004)	PC (2017)	Blake & Levy (2003, 99)	Commissioned: Andrew Ball
					SACat		Dedication: Andrew Ball
Greenwood	Harry	1868	1948	Piano Sonata in E major (n.d.)	-	Greenwood (1982, 138)	-
						Maritz (1989, 649)	

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
Gruber	*Georg*	1904	1979	Piano Sonatina in A, Op.16/2 (1951)	SACat	Levy (1992a, 146)	-
						Malan et al. (1982b, 147)	
						Maritz (1989, 649)	
						Matier (1991, 90)	
Hall	Wendy Louise	-	-	Piano Sonata in F major (1991)	SAMRO	-	Dedication: "Beethoven and those talented in interpretation"
Hartmann	Friedrich Helmut	1900	1972	Piano Sonata - *Konzertsonate* (1930)	-	Couzyn (1982, 175)	-
						Maritz (1989, 651)	
Heimes	Klaus	1930	1998	Piano Sonata - *Three Tailors* (1987)	FZvdM	-	-
					SAMRO		
[Heinemann]	*[Alfred]*	1908	1995	Sonata for Piano Duet in E ♭ major (1927)	QC SC	Gorham (2013)	German composer who stayed in South Africa for more than a decade
				Piano Sonata in G major (1930, revised 1941)	QC SC	Gorham (2013)	-
				Piano Sonata (1931)	QC SC	Gorham (2013)	-
				Piano Sonata in A major (1932)	QC SC	Gorham (2013)	-
				Piano Sonata in C minor (1933)	QC SC	Gorham (2013)	-
				Piano Sonata in D minor (1933)	QC SC	Gorham (2013)	-
				Piano Sonata in A major (1935)	QC SC	Gorham (2013)	-
Helmstedt	*Julia*	-	-	Piano Sonata - *Journey thru Seasons,* Op.4 (1990)	SABC	-	Dedication: Leanne Peta Esterhuizen
Hely-Hutchinson	*Victor*	1901	1947	Piano Sonata in E ♭ major (1909)	SACat	Maritz (1989, 651)	Later published as *Little Sonatina* by Novello in *A Child's Thoughts* (1910)
					UCT SC	Swanson (1982, 190)	
				Piano Sonata in C major (1914)	ISAM	Maritz (1989, 652)	Dedication: "F. C. Faulkner, Esq."
					SACat	Swanson (1982, 190)	
					UCT SC		
				Piano Sonata in F major (1915)	ISAM	Maritz (1989, 651)	Dedication: The composer's mother
					UCT SC	Swanson (1982, 190)	

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
				Sonatina for Piano Duet (n.d.)	ISAM	Swanson (1982, 191)	-
					UCT SC		
Heward	Leslie Hays	1897	1943	Piano Sonata (1910)	-	Maritz (1989, 652)	-
						W. S. (1982, 197)	
Hirschland	*Heinz*	1901	1960	Piano Sonata (n.d.)	SAMRO	Levy (1992a, 169)	-
						Maritz (1989, 653)	
						Wolpowitz (1982, 234)	
				Three Piano Sonatinas (n.d.)	SAMRO	Levy (1992a, 170)	-
					Worldcat	Wolpowitz (1982, 234)	
Hönigsberg	*David*	1959	2005	Piano Sonata No.1, Op.1 (1978, revised 1983)	SAMRO	Maritz (1989, 322)	Dedication: Peggy Haddon
					ZBZ		Some sources state 1977 completion
				Piano Sonata (1979) [incomplete]	ZBZ	-	-
				Piano Sonata No.2 (1982, revised 2004)	SAMRO	Levy (1992a, 173)	Dedication: Michael Strauss
					Worldcat	Maritz (1989, 322)	Some sources state 1983 completion
					ZBZ		
				Sonata for Two Pianos - *Allegro Barbaro* (1982, revised 1992)	ZBZ	-	Also titled *Very Dark Blue Fantasy with a Seville Orange: Sonorities for Two Pianos*
				Sonata for Two Pianos (1985) [incomplete]	ZBZ	-	-
				Piano Sonatina (2000)	Worldcat	-	Dedication: "To my daughter, because you changed my life"
					ZBZ		
Hofmeyr	*Hendrik*	1957	*	Sonata for Two Pianos (2004)	FZvdM	Albertson & Hannah (2016)	Commissioned: SAMRO Endowment for the National Arts, for the Ixopo Piano Duo
					PC (2018a)	Blake & Levy (2003, 100)	Some sources state 2005 completion
					SACat	Claasen (2012, 99)	
					SAMRO	Cupido (2009, 53)	
						May (2007a, 8 & 14)	
						May (2017, 41)	

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
						SA Composers (2017)	
						Schumann (2005, 74)	
						Van der Mescht (2007a, 51)	
				Piano Sonata (2011)	PC (2018a)	Claasen (2012, 101)	Commissioned: SAMRO Endowment for the National Arts, for Justin Krawitz
					SACat	Krawitz (2014, 20-21)	
					SAMRO	Le Roux (2014, 162)	
					Worldcat (Audio)	May (2017, 48)	
Homan	C. E.	-	-	Piano Sonatina in D major (1975)	ISAM	-	-
					SACat		
Hylton-Edwards	*Stewart*	1924	1987	Piano Sonatina (1938)	-	Conway & Taylor (2000)	Juvenilia
				Piano Sonatina (1940)	-	Conway & Taylor (2000)	Juvenilia
				Piano Sonata (1954)	-	Malan et al. (1982d, 259)	Arrangement of Sonata for Violin and Viola (1954)
				Piano Sonata (1960)	-	Malan et al. (1982d, 259)	-
						Maritz (1989, 654)	
				Piano Sonata (1961)	-	Conway & Taylor (2000)	Dedication: Sydney Harrison
						Malan et al. (1982d, 259)	
						Maritz (1989, 654)	
Jeffery	*Christopher*	1979	*	Piano Sonata (2005)	PC (2017b)	-	Student composition
Jordaan	*Herman*	1975	*	Piano Sonata (1998)	PC (2017)	SA Composers (2017)	Student composition
							Some sources state 1999 completion
Joubert	*John*	1927	2019	Piano Sonata No.1, Op.24 (1957)	DOMUS	Achenbach (2007, 67)	Commissioned: Lionel Bowman
					PC (2017)	Birkin (1992, 456)	Dedication: Lionel Bowman
					FZvdM	Bouws (1957, 90-91)	Some sources state 1959 completion
					ISAM	Bradbury & Burn (2017)	Also known as *Piano Sonata in One Movement*
					SABC	Burton (2007, 83)	
					SACat	Composers Topical News (1975, 253)	

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
					SACat (Audio)	Conway (2007, 82)	
					UCT SAMC	Conway (2017, 8)	
					Web	Cross (1969, 1272)	
						Dickinson (1971, 20-22)	
						Fielden (2016)	
						Fourie (2000, 52)	
						Geldenhuys (1976, 115, 120 & 167-168)	
						Geldenhuys (2007, 125)	
						Hart (1968, 42a)	
						Hart (1983, 3, 9 & 19)	
						Henning (1975, 40)	
						Hinson & Roberts (2014, 552-553)	
						I. K. (1960, 101)	
						John Joubert: Composer (2016)	
						John Joubert Recent... (1982, 248)	
						Lade (1960, 239)	
						Lehman (2008, 112-113)	
						Malan (1984a, 62)	
						Maritz (1989, 7 & 655)	
						Mayes (2007, 105)	
						McCabe (1973, 1)	
						Meerkotter (1987, 92)	
						Mitchell (1957, 92)	
						Morley (2007, 6)	
						New CD Releases (2006/2007, 34)	
						Novello Music for Piano... (1976, 144)	
						Ntsepe (2009, 24 & 43)	

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
						Piano Sonata in One... (1959, 353)	
						SA Composers (2017)	
						Schoeman (2016, 286)	
						Van den Berg (1976, 261)	
						Van der Spuy (1980, 33)	
						Venter (1977, 513-551 & 617)	
						Venter (1986, 44)	
						Vos (2009, 31)	
				Piano Sonata No.2, Op.71 (1972)	PC (2017)	Achenbach (2007, 67)	Commissioned: Birmingham Arts Association, for Carl Hickmann
					FZvdM	Birkin (1992, 456)	Some sources state 1971 completion
					SACat	Bradbury & Burn (2017)	
					SACat (Audio)	Burton (2007, 83)	
					Web	Composers Topical News (1975, 253)	
						Conway (2007, 82)	
						Conway (2017, 8)	
						Cross (1972, 481)	
						Fielden (2016)	
						Geldenhuys (1976, 117, 143, 167 & 169)	
						Geldenhuys (2008d, 1285)	
						Hart (1983, 6, 9 & 26)	
						Henning (1975, 40)	
						Hinson & Roberts (2014, 552-553)	
						John Joubert: Composer (2016)	
						John Joubert Recent... (1982, 248)	
						Lehman (2008, 112-113)	
						Malan (1984a, 62)	

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
						Maritz (1989, 338)	
						McCabe (1973, 1)	
						Mitchell (1957, 92)	
						Morley (2007, 6-7)	
						New CD Releases (2006/2007, 34)	
						Novello Music for Piano... (1976, 144)	
						SA Composers (2017)	
						Schoeman (2016, 286)	
						Venter (1986, 44)	
						Vos (2009, 31)	
				Piano Sonata No.3, Op.157 (2006, revised 2010)	PC (2017)	Achenbach (2007, 67)	Commissioned: Duncan Honeybourne for the Weymouth Music Club
					SACat	Burton (2007, 83)	Dedication: Duncan Honeybourne
					SACat (Audio)	Conway (2007, 82)	Some sources state 2005 completion
					Web	Conway (2017, 7)	
						Fielden (2016)	
						Highnotes: General News (2007, 8)	
						Hinson & Roberts (2014, 552-553)	
						John Joubert: Composer (2016)	
						Lehman (2008, 112-113)	
						Morley (2007, 7-8 & 16)	
						New CD Releases (2006/2007, 34)	
						Schoeman (2016, 286)	
Kennedy	*Spruhan Keith*	1901	1984	Piano Sonata in G minor (1922)	-	Malan (1984b, 79)	-
						Maritz (1989, 656)	

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
Klatzow	*Peter*	1945	*	Piano Pieces (1957) [V: Sonata]	UCT SC	Hollenbeck (2005, 56)	-
						May & Klatzow (2004, 167)	
						Peter Klatzow: Comprehensive... (2015, 18)	
				Piano Pieces - *Farewell Pieces to Mrs Rose Kagan* (1957) [IV: Sonata in E ♭ major]	UCT SC	Hollenbeck (2005, 56)	Dedication: Rose Kagan
						May & Klatzow (2004, 168)	
						Odendaal (2003, 117)	
						Peter Klatzow: Comprehensive... (2015, 18)	
				Piano Sonata No.1 (1969)	PC (2017)	Delport (2017, 28)	Commissioned: SAMRO
					SABC	Hollenbeck (2005, 3)	Dedication: Yonty Solomon
					SABC (Audio)	Levy (1992a, 212)	Some sources state 1968 completion
					SAMRO	Malan et al. (1984a, 112)	
						Maritz (1989, 9)	
						May (1987, 136)	
						May (2004, 109-112)	
						May (2017)	
						May & Klatzow (2004, 163)	
						Odendaal (2003, 111)	
						Wegelin (1974, 202)	
				Piano Sonata No.2 (2003)	PC (2017)	Blake & Levy (2003, 101)	Dedication: François du Toit
					SACat	Delport (2015a, 95)	Some sources state 2004 completion
					SAMRO	Delport (2017, 31)	
						Hollenbeck (2005, 10)	
						Klatzow (2016)	
						May (2004, 110 & 125-133)	
						May & Klatzow (2004, 165)	
						Odendaal (2003, 84, 97 & 104)	
						Peter Klatzow: Comprehensive... (2015, 13)	

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
				Six Piano Sonatinas (2010)	PC (2017)	Delport (2015a, 95)	Dedication: Claudia Botes (I); To remember Lily Shapiro (II); To remember Rose Kagan (III); To remember Julienne Cartwright-Brown (IV); To remember Aida Lovell (V); John Antoniadis (VI)
					SACat	Nell (2011/2012, 24)	
					SAMRO	Peter Klatzow: Comprehensive... (2015, 14)	
Kruger	Christie Marius Frans	-	-	Piano Sonata No.1 (1992)	SAMRO	-	-
Lamprecht	Chris	1927	*	Piano Sonata in C major - *Sarie Marais, Miniature Sonata* (1993)	FZvdM	Levy (1992a, 526)	-
					PC (2017)	Malan (1984c, 138)	
					SACat	Van der Mescht (1997, 84)	
					SAMRO		
Langley	*Bernard Peter Francis*	1929	-	Two Sonata Movements for Piano (1948)	SAMRO	Levy (1992a, 230)	-
						Malan et al. (1984b, 141)	
						Maritz (1989, 658)	
Lewis	Alastair	1974	*	Piano Sonatina in F major (2011)	PC (2017b)	Lewis (2017a)	-
					Web		
[López]	*[Valentín Ruiz]*	1939	*	Piano Sonata (1975)	SABC	Maritz (1989, 430)	Spanish composer who stayed in South Africa and who was a student of Arthur Wegelin
						Soto (2012, 129-131, 175-182, 205, 922-923 & 931)	Completed during the composer's stay in South Africa
						Soto (2012, 129-131, 175-182, 205, 922-923 & 931)	Dedication: Arthur Wegelin
							Some sources state 1973 completion
Lykiardopulos	*Periandros*	-	-	Piano Sonata No.1 (n.d.)	SAMRO	-	-
				Piano Sonata No.2 (1986)	SAMRO	-	-
Malan	*Waldo*	1946	*	Piano Sonata - *The Unfinished Circle* (1987)	PC (2017)	Levy (1992a, 258)	-
					SAMRO		

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
Mathlener	Willem	1909	1996	Piano Sonatina, Op.7 (1943)	FZvdM	Malan et al. (1984d, 212)	Some sources state 1944 completion
						Maritz (1989, 662)	
						Van der Walt (2014, 37, 40, 95-96 & 139)	
				Piano Sonatina, Op.10 (1947)	-	Malan et al. (1984d, 212)	-
						Maritz (1989, 663)	
						Van der Walt (2014, 37, 95 & 140)	
Matthews	*Hayden Thomas*	1894	1958	Piano Sonata - *Capriccio alla Sonata* (n.d.)	-	Malan (1984d, 218)	Additional arrangement for full orchestra as well
Meerkotter	Dirk	1889	1971	Piano Sonata (1909)	FZvdM	-	-
Mocke	Veretia	1938	-	Piano Sonatina (n.d.)	-	Malan et al. (1984e, 248)	-
						Maritz (1989, 663)	
More	*Adrian Kevin*	-	*	Piano Sonata No.1 (2005)	PC (2017)	-	Dedication: Bradley Burgess
				Piano Sonata No.2 (2005)	PC (2017)	-	Dedication: Rowan Hoch
				Piano Sonata No.3 (n.d.) [lost]	PC (2017)	-	-
Myburgh	Dirk Petrus	1927	-	Piano Sonata in G major (1953)	-	Malan et al. (1984f, 272)	-
						Maritz (1989, 664)	
Nepgen	Rosa	1909	2000	Piano Sonata (1937)	SAMRO	Bouws (1957, 65)	Some sources state 1940 completion
						Jorritsma (2001, 83 & 106)	
						Levy (1992a, 287)	
						Louw (1984, 287)	
						Maritz (1989, 665)	
						SA Composers (2017)	
						Venter (1986, 37)	
Newcater	Graham	1941	*	Piano Sonatina (1960)	-	Lambrechts (2011, 51)	-
				Piano Sonata - *Sapphire* (2013, revised 2016)	SACat	DOMUS: Graham Newcater (2015)	-
					SAMRO	Muller & Kaganof (2018)	
						Stolp (2018)	

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
				Piano Sonatina (2014)	SACat	-	-
					SAMRO		
Nowotny	Norbert	1937	*	Piano Sonata - *Sonate zu Drei Stimmen,* Op.5 (1964)	SAMRO	Jordaan (2008, 101)	Additional scoring for positiv organ as well
						Levy (1992a, 292)	
						Malan (1984f, 305)	
						Maritz (1989, 666)	
Pieterse	Johannes Jacobus Abram	-	-	Sonata for Two Pianos (c. 1974)	NARSSA	-	Student composition
					SACat		
Potgieter	Johan	1932	2011	Piano Sonatina (1964)	-	Bezuidenhout (1986, 96)	-
						Maritz (1989, 8)	
						Van den Berg (1976, 124)	
						Venter (1977, 624)	
						Venter (1986, 52)	
				Sonata for Two Pianos (n.d.)	DOMUS	-	-
Potgieter	*Laurie*	1944	1995	Piano Sonata (1971)	SAMRO	Levy (1992a, 313)	-
						Maritz (1989, 447)	
				Sonata for Two Pianos (1972)	SABC	Levy (1992a, 313)	-
					SAMRO		
				Piano Sonata (1986)	ISAM	Levy (1992a, 313)	Some sources state 1985 completion
					SAMRO	Some New Works (1986, 117)	Student composition
					SABC		
					SACat		
					UCT SAMC		
Quirke	Edward	-	-	Piano Sonata No.1 (n.d.)	-	-	-
				Piano Sonata No.2 (n.d.)	-	-	-
				Piano Sonata No.3 (n.d.)	SAMRO	Levy (1992a, 316)	-
Reddy	*Surendran*	1962	2010	Piano Sonata No.1 (1979)	Web	Ferreira (1995, 220)	Student composition
						Lucia (2017)	
						Van der Merwe (2016, 9, 11, 21, 30, 72 & 79)	
						Van Rensburg (1989, 8)	

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
				Piano Sonata (c. 1979) [incomplete]	-	Lucia (2017)	Fragments, musical sketches and diagrams
				Piano Piece (c. 1979) [Sonata] [incomplete]	-	Lucia (2017)	Fragments, musical sketches and diagrams
				Piano Sonata No.2 - *Spring(buck) Sonata in Simple Rug-beat Time* (c. 1991)	Web	Lucia (2017)	Dedication: "Andre (the only) Human"
				Piano Sonata No.3 in C - *Clazzical Sonata; The Hammerclazz Sonata* (2006)	Web	Lucia (2017)	Commissioned: Michael Blake, for the NewMusic Indaba in Grahamstown 2006 (only completed later)
						Van der Merwe (2016, 9, 24, 69, 75 & 80)	Dedication: "Michael[2], Christine and Gregor" (I); "Reiner, Florian and Hike" (II); "Hike, Isabel and Vera" (III)
				Piano Sonatina - *Die and Let Die* (2007)	Web	Lucia (2017)	Dedication: Reiner
Rodman	Linda	-	-	Piano Sonata (c. 1965)	UCT SC	-	Student composition
Roosenschoon	*Hans*	1952	*	Piano Sonatina (1974)	PC (2017)	Fraser (2013, 30, 54, 95-104 & 128-129)	-
					SABC	Jacobs (1987, 8 & 74-80)	
					SACat	Levy (1992a, 331)	
					SACat (Audio)	May (1992, 781)	
					SAMRO	Maritz (1989, 458)	
					Web	Roos (1979, 24)	
						Roosenschoon (2016)	
						Rudolph (1982, 626)	
						SA Composers (2017)	
						Spies (2014, 358)	
						Stanford (2002, 90)	
						Viljoen (2017)	
Schlemmer	Sally	-	-	Piano Sonata (c. 1965)	UCT SC	-	Student composition

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
Simon	*John*	1944	*	Piano Sonata No.1, Op.6 (1965-66, revised 1971, 1975 & 2014)	DOMUS	Gerber (2010, 94)	-
					PC (2017)	SA Composers (2017)	
					SAMRO	Simon (2016)	
					SU DC		
					Web		
				Piano Sonata No.2, Op.10 (1967, revised 1973, 2012 & 2017)	DOMUS	Gerber (2010, 94)	Dedication: John and Gerd Mills
					PC (2017)	SA Composers (2017)	
					SAMRO	Simon (2016)	
					SU DC		
					Web		
				Piano Sonata No.3, Op.13 (1968, revised 1973, 2011 & 2016)	DOMUS	Gerber (2010, 94)	-
					PC (2017)	SA Composers (2017)	
					SAMRO	Simon (2016)	
					SACat		
					SU DC		
					Web		
				Piano Sonata No.4, Op.22 (1972, revised 1988-89, 2010 & 2016)	DOMUS	Gerber (2010, 94)	-
					PC (2017)	SA Composers (2017)	
					SAMRO	Simon (2016)	
					SACat		
					SU DC		
					Web		
				Piano Sonatina No.1, Op.18 (1972, revised 2014)	DOMUS	SA Composers (2017)	-
					PC (2017)	Simon (2016)	
					SAMRO		
					Web		
				Piano Sonatina No.2, Op.19 (1972, revised 2012 & 2014)	DOMUS	SA Composers (2017)	-
					PC (2017)	Simon (2016)	
					SAMRO		
					Web		

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
				Piano Sonata No.5, Op.24 (1973, revised 1988-89, 2009-10 & 2016)	DOMUS	Gerber (2010, 94)	-
					PC (2017)	SA Composers (2017)	
					SAMRO	Simon (2016)	
					SACat		
					SU DC		
					Web		
Solomon	Ian Bernard	1952	-	Piano Sonata (1983-85)	-	Maritz (1989, 469)	-
						Viljoen et al. (1993, 192)	
				Piano Sonatina (1986-87)	-	Maritz (1989, 469)	Dedication: Philip Vietry
						Viljoen et al. (1993, 192)	
Solomon	Neil	1931	2015	Piano Sonatina (before 1964)	-	Schoeman (2016, 296)	-
						Van den Berg (1976, 124)	
						Venter (1977, 630)	
[Stevenson]	*[Ronald]*	1928	2015	Piano Sonatina No.1 (1945)	SACat (Audio)	Fraser (2017)	English composer who stayed and lectured in South Africa for some time in the 1960s, during which time some of the compositions listed here were completed
					Web	Gasser (2013, 217)	
				Piano Sonatina No.2 (1947)	Web	Fraser (2017)	-
					Worldcat (Audio)	Gasser (2013, 217)	
						Gimbel (2014, 161-162)	
				Piano Sonatina No.3 (1948)	Web	Fraser (2017)	-
						Gasser (2013, 217)	
				Passacaglia on DSCH (1960-63) [I: Sonata Allegro]	SACat	Fraser (2017)	-
					SACat (Audio)	Gasser (2013, 5, 14-18, 23-36, 49-62, 86, 110-126, 138-213, 220, 247 & 251)	
					Web		
				Piano Sonata (1968)	SACat	-	Alternatively scored for harpsichord

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
				Piano Sonatina No.4 - *Serenissima: In Memoriam Benjamin Britten* (1973-77)	Web	Fraser (2017)	-
					Worldcat	Gasser (2013, 1 & 223)	
					Worldcat (Audio)		
				Piano Sonatina No.5 - *Threepenny Sonatina: Fantasy on themes form Kurt Weill's "Threepenny Opera"* (1987-88, revised 2003)	SACat (Audio)	Brukman (2011, 2)	-
					Web	Fraser (2017)	
						Gasser (2013, 224)	
Streicher	Jennekin	-	-	Piano Sonata in C minor (1975)	ISAM	-	-
					SACat		
Swade	Tamar	1944	*	Piano Sonata (c. 1965)	UCT SC	-	Student composition
Temmingh	*Henk*	1939	*	Piano Sonatina (1960)	PC (2017)	Malan et al. (1986c, 326)	-
						Maritz (1989, 674)	
						SA Composers (2017)	
Troskie	Albert	1942	*	Piano Sonatina (1964)	PC (2017)	-	Student composition
					UCT SC		
Tyrrell	John	1942	2018	Piano Sonatina (1961)	UCT SC	-	Student composition
Ueckermann	*Ernst*	1954	*	Piano Sonatina (1976)	PC (2017b)	Ueckermann (2017a)	-
					Web		
Van der Mark	Maria	1912	-	Piano Sonatina (1963)	FZvdM	Levy (1992a, 397)	Some sources state 1962 completion
					SAMRO	Malan (1986e, 409)	
						Maritz (1989, 674)	
Van der Merwe	Jaco	-	*	Piano Sonatina (1990) - *Budding*	-	Paxinos (1994a, 154)	Dedication: Frelét Fourie
						Van der Merwe (1993, 99-109)	
Van der Merwe	*Johann*	-	-	Sonata for Two Pianos (before 1971)	-	Fourie (1975, 95)	-
Van Dijk	*Matthijs*	1983	*	Piano Sonata (n.d.) [in progress]	PC (2017)	-	-
Van Eeden	Braam	1989	*	Piano Sonata No.1 (2005) [withdrawn]	PC (2017)	-	-
				Piano Sonata No.2 (2006) [withdrawn]	PC (2017)	-	-
				Piano Sonata No.3 (2006) [withdrawn]	PC (2017)	-	-

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
				Piano Sonata No.4 (2008) [withdrawn]	PC (2017)	-	-
				Piano Sonata No.5 in B ♭ minor (2012)	PC (2017)	-	Dedication: Vassily Primakov
				Piano Sonata No.6 in A ♭ minor - *Sonata Seducente; Sex Sonata* (2013)	PC (2017)	-	Commissioned: Natalia Lavrova
							Dedication: Natalia Lavrova
				Sonata for Two Pianos in F minor - *Sonata Supreme* (2013)	PC (2017)	-	Commissioned: Lavrova-Primakov Duo
							Dedication: Vassily Primakov & Natalia Lavrova
Van Oostveen	*Klaas*	1911	1992	Piano Sonata, Op.36 (1954)	SAMRO	Levy (1992a, 416)	Dedication: Joop van Beek
					Worldcat	Malan et al. (1986e, 425)	
						Maritz (1989, 526)	
						Van Zuilenburg (1999, 6-10, 202-225, 260, 274, 281, 306, 312 & 319)	
				Piano Sonatina, Op.43 (1961)	FZvdM	Levy (1992a, 416)	Some sources state title as *Sonatina and Lullaby*
					SACat	Maritz (1989, 526)	
						Van Zuilenburg (1999, 307, 312 & 320)	
				Piano Sonatina (1967)	SAMRO	-	Also titled *Prayer for a Little Girl* (n.d.)
Van Rensburg	*Étienne*	1963	*	Piano Sonata No.1, W36 (1994, revised 1997)	DOMUS	Blake (1998, 76-78)	Dedication: Benjamin Fourie
					PC (2016)	De Villiers & Dedman (2018, 9)	
					ISAM	Fourie (1997, 11-12)	
					SAMRO	Fourie (2004, 14)	
					SACat (Audio)	Short (2008, 50)	
						Van Rensburg (1996a, 149-158)	
						Van Rensburg (1996b, 44)	
				Piano Sonata No.2, W48 (2000)	PC (2016)	Blake (2001, 106)	Dedication: Johann Higgo
					SAMRO		
Van Tonder	J. F.	-	-	Sonata for Two Pianos (n.d.)	SACat	-	Student composition
					UCT SAMC		

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
Van Wyk	*Arnold*	1916	1983	Piano Sonata in B ♭ major (c. 1931) [incomplete]	DOMUS	Muller (2014, 623)	Juvenilia
				Piano Sonatina from *Album for the Young* (c. 1932) [incomplete)]	DOMUS	Muller (2014, 633 & 681)	Juvenilia
				Piano Sonata in A major (c. 1932) [incomplete]	DOMUS	Muller (2014, 635)	Juvenilia
				Piano Sonata in D minor (c. 1933) [incomplete]	DOMUS	Muller (2014, 643)	Juvenilia
				Piano Sonata (c. 1934) [incomplete]	DOMUS	Muller (2014, 649)	Juvenilia
				Piano Sonatina in E minor (c. 1934) [incomplete]	DOMUS	Muller (2014, 648)	Juvenilia
				Piano Sonata in D minor (c. 1936) [incomplete]	DOMUS	Muller (2014, 656)	
				Piano Sonata in C major (n.d.) [incomplete]	DOMUS	Muller (2014, 675)	Juvenilia
Van Wyk	*Carl*	1942	*	Piano Sonata No.1 (1971)	PC (2017)	Kinsey (2009, 61)	Some sources state 1968 completion, others 1972 and 1973
					SAMRO	Levy (1983, 64)	
						Levy (1992a, 426)	
						Malan et al. (1986f, 439)	
						Maritz (1989, 579)	
				Piano Sonatina No.1 (1970-71, revised 1982)	PC (2017)	Levy (1992a, 427)	Some sources state 1972 completion
					SABC (Audio)	Malan et al. (1986f, 439)	Originally titled Three Bagatelles for Piano
					SAMRO	Maritz (1989, 579)	
						Reid (1982, 52)	
				Piano Sonatina No.2 (1982)	PC (2017)	Levy (1992a, 427)	Dedication: Anton Nel
					SABC	Malan et al. (1986f, 439)	
					SABC (Audio)	Maritz (1989, 580)	
					SACat	Meerkotter (1987, 92)	
					SAMRO		

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
Vietri	*Phillip*	1955	*	Piano Sonatina (1980)	PC (2017)	Levy (1992a, 434)	-
					SABC	Maritz (1989, 604)	
					SAMRO		
Watson	Maike	1989	*	Piano Sonata (n.d.) [in progress]	PC (2017)	-	-
Watt	*Martin*	1975	*	Piano Sonata (1991) [withdrawn]	PC (2017)	Levy (1994a, 146)	Student composition
					Web	SA Composers (2017)	
						Watt (2012)	
Wegelin	*Arthur Willem*	1908	1995	Piano Sonatina, Op.8 (1959)	DOMUS	Gaerdes (1996, 221, 235 & 242)	Dedication: Johan Potgieter
					FZvdM	Levy (1992a, 447)	Some sources state 1962 completion
					ISAM	Malan (1986g, 468)	Some sources state sonata not sonatina
					SABC	Maritz (1989, 8 & 677)	
					SABC (Audio)	Paxinos (1994a, 154)	
					SACat	Paxinos (1994b, 167)	
					SACat (Audio)	Potgieter (1995, 66)	
					SAMRO	SA Composers (2017)	
						Stanford (1988, 15-35 & 622-628)	
						Stanford (1988/1989, 106)	
						Stanford (1989, 117-124)	
						Van der Merwe (1987, 81)	
						Venter (1977, 637)	
						Venter (1986, 50)	
Wendt	Theo	1874	1951	Piano Sonata (n.d.)		Alkema (2012, 16)	-
Wilding	*James*	1973	*	Piano Sonata No.1 (n.d.) [incomplete]	PC (2016)	-	-
				Piano Sonata No.2 (2006)	PC (2016)	Wilding (2017)	Dedication: Rob Coningham, "In Memory"
					Web		
				Sonata Fantasy for Piano - *The Tempted Mermaid* (1997, revised 2004)	PC (2016)	-	Dedication: Kathy Tagg
					SACat		

Surname	Name	Born	Died	Piano sonatas	Score/audio	Sources	Notes
Wolfson	*Michael*	1937	*	Piano Sonata No.1 (1959)	-	Malan et al. (1986g, 505)	-
				Piano Sonata No.2 (1967)	-	Malan et al. (1986g, 505)	-
				Piano Sonatina (1967)	SABC (Audio)	Malan et al. (1986g, 505)	-
						Maritz (1989, 678)	
Zaidel-Rudolph	*Jeanne*	1948	*	Piano Sonata (1969)	DOMUS	Albertson & Hannah (2016)	Student composition
					ISAM	Clough (1987, 210)	
					NAROM (Audio)	Cruickshank et al. (1999, 8)	
					PC (2017)	Ferreira (1995, 224)	
					SABC	Ferreira (2017)	
					SACat	Jorritsma (2001, 22 & 43)	
					SACat (Audio)	Levy (1992a, 456)	
					SAMRO	Malan et al. (1986h, 517)	
					Web	Maritz (1989, 678)	
						Rörich (1992b, 993)	
						SA Composers (2017)	
						Smith (2015, 2-3, 7 & 11)	
						Thomas (1988, 89-90)	
						Van Wyk (2000, 14-47 & 94-124)	
						Van Wyk (2008a, 64-66)	
						Van Wyk (2008b, 10)	
						Zaidel-Rudolph (2005, 81)	
						Zaidel-Rudolph (2015)	

Appendix B – Other sonatas by South African composers

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
Adams	*Rosalie Nan*	1927	2001	Flute Sonata (before 1992)	SAMRO	Levy (1992a, 4)	-
				Violin Sonata No.1 (c.1992)	SAMRO	Levy (1992a, 4)	-
						Levy (1993b, 148)	
				Violin Sonata No.2 (n.d.)	SAMRO	-	-
				Violin Sonata No.3 (n.d.)	SAMRO	-	-
				Violin Sonata No.4 in G major (1996, revised 1999)	SAMRO	-	Dedication: Edward, Christmas 1996
				Clarinet Sonata in D major (1997)	SACat	Steltzner (2016, 146)	Dedication: Edward on his birthday, 1997
					SAMRO	Webb (2005, 99)	
				Violin Sonata No.5 (1999)	SAMRO	Smith (2013, 8)	-
				Organ Sonata (n.d.)	SAMRO	Jordaan (2008, 96)	-
Armer	Heinrich	1944	*	Sonata for Clarinet and Bassoon (1967)	PC (2017)	Mallows (1979, 13)	Student composition
Arnold	Leslie	1906	1963	Organ Sonata No.1 in G major (1947)	-	Pierce-Jones (1979, 47)	-
				Organ Sonata No.2 in A major (1947)	-	Pierce-Jones (1979, 47)	-
Ashworth	*Alexander Hargreaves*	1895	1959	Viola Sonata (1930)	-	Ashworth (1979, 60)	-
						Smith (1982, 19-20 & 88)	
						Van der Vyver (2010, 93)	
				Flute Sonata (1954)	-	Ashworth (1979, 60)	-
Barton	*Horace Percival*	1872	1951	Cello Sonata (1943)	SAMRO	Grové (2006, 3 & 6)	Dedication: Betty Pack
						Levy (1992a, 16)	
						SA Composers (2017)	
						Wille (1979, 138)	
				Sonata for Two Violas and Piano (1945)	SAMRO	Krynauw (1994, 138)	-
					UW SC	Levy (1992a, 16)	
						Van der Vyver (2010, 96)	
						Wille (1979, 138)	
				Sonata for Violin and Cello (before 1947)	-	Van den Berg (1976, 122 & 144)	-

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
Bell	William Henry	1873	1946	Violin Sonata in E minor (1897)	UCT SAMC	Geldenhuys (2008a, 987)	Some sources state 1899 completion
					UCT SC	Immelman (1948, 2)	Some sources state G major tonality
						Mallows (1979, 25)	
						Van der Spuy (1970, 392 & 407)	
						Van der Spuy (1979a, 158)	
						Van Someren Godfery (1919, 494)	
				Violin Sonata in D major (1918)	ISAM	Geldenhuys (2008a, 987)	Dedication: Ellie Marx and Elsie Hall, "affectionately inscribed"
					UCT SAMC	Immelman (1948, 2)	Some sources state 1916 completion
					UCT SC	Mallows (1979, 24)	
						Van der Spuy (1970, 102, 258-265, 288, 392 & 407)	
						Van der Spuy (1979a, 158)	
						Van Someren Godfery (1919, 494)	
				Violin Sonata in F minor (before 1923)	ISAM	Cobbett (1923, 55)	-
					UCT SAMC	Immelman (1948, 2)	
					UCT SC	Mallows (1979, 24)	
						Van der Spuy (1970, 392 & 407)	
						Van der Spuy (1979a, 158)	
				Clarinet (or Viola) Sonata in D minor (1926)	ISAM	Geldenhuys (2008a, 987)	Dedication: Oliver M. Bell
					SACat	Hartshorne (1989, 4 -11)	
					UCT SAMC	Immelman (1948, 2)	
					UCT SC	Mallows (1979, 37 & 45)	
						Pitfield (2000, 2, 4, 83, 90-93 & 185)	
						Smith (1982, 9, 14-17 & 88)	
						Smith (1987, 23)	
						Steltzner (2016, 133 & 142-143)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
						Van der Spuy (1970, 392 & 407)	
						Van der Spuy (1979a, 158)	
						Van der Vyver (2010, 93)	
						Webb (2005, 99)	
				Cello Sonata in A minor (1927)	ISAM	Geldenhuys (2008a, 987)	Dedication: Brian Bell
					UCT SAMC	Grové (2006, 3 & 6)	
					UCT SC	Immelman (1948, 2)	
						Mallows (1979, 39)	
						Van der Spuy (1970, 392 & 407)	
						Van der Spuy (1979a, 158)	
Bergamasco	Virginia	-	-	Sonatina for Solo Guitar (1968)	-	Kinsey (2009, 193)	Dedication: Uliano Marchio
Blake	*Michael*	1951	*	Violin Sonata - *D.S.I.M.L. Fantasy Sonata* (2007)	PC (2017)	Smith (2013, 9)	Commissioned: SAMRO Endowment for the National Arts 2006
					SAMRO		Dedication: Darragh Morgan and Mary Dullea
				Cello Sonata - *Hours with the Masters* (2016)	PC (2017)	Blake (2016)	-
					Web		
				Sonatas and Interludes for Prepared Voice (2016)	PC (2017)	Blake (2016)	-
					Web		
Bradley	*Leo Paul*	1889	1968	Violin Sonata (n.d.)	-	Malan et al. (1979b, 225)	-
Brent-Wessels	Judith	1905	1988	Cello Sonata (n.d.) [First movement only]	SAMRO	Grové (2006, 3 & 6)	-
				Violin Sonatina - *Sonatina with Violin Obligato* (n.d.)	SAMRO	-	-
Burger	Willem Naudé	-	-	Double Bass Sonata (c. 1980)	SACat	Levy (1992a, 38)	Student composition
					SACat (Audio)		
					SAMRO		
Chisholm	*Erik*	1904	1965	Sonata for Solo Cello (1930)	Web	Geldenhuys (2008b, 950)	Some sources state that the work was not completed
						Levy (1992a, 45)	
						Tuffin (2017)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
				Sonata for Solo Viola (1930)	SAMRO	Geldenhuys (2008b, 950)	-
					UCT SC	Malan (1979b, 274)	
					Web	Smith (1982, 87)	
						Smith (1987, 23)	
						Tuffin (2017)	
						Van der Vyver (2010, 93)	
				Sonata for Solo Violin (1930)	Web	Tuffin (2017)	-
				Sonata for Two Cellos (n.d.) [incomplete]	UCT SC	Geldenhuys (2008b, 950)	-
					Web	Tuffin (2017)	
				Sonatina for Woodwinds -*Three Dances* (n.d.) [incomplete]	UCT SC	Tuffin (2017)	-
					Web		
				Violin Sonata (n.d.) [incomplete]	UCT SC	Geldenhuys (2008b, 950)	-
					Web	Tuffin (2017)	
Clough	Robert	1936	1987	Flute Sonatina (1978)	SAMRO	Levy (1992a, 54)	Some sources state 1980 completion
						Smith (1986, 3-7)	
						Stephenson (2012, 60 & 64)	
Cohen	*Peter Lawrence*	1937	-	Clarinet (or Violin) Sonata in G major, Op.25 (1968)	-	Malan et al. (1979d, 288)	Student composition
						Mallows (1979, 45)	
Coulter	*John Reid*	1958	*	Cello Sonata No.1 (1978)	DOMUS	Clough (1987, 215)	-
					PC (2017)	Grové (2006, 3 & 6)	
					SAMRO	Levy (1992a, 61)	
						Van Rensburg (1989, 8)	
				Cello Sonata No.2 (1981)	DOMUS	Clough (1987, 214-215)	-
					PC (2017)	Grové (2006, 3 & 6)	
					SAMRO	Levy (1992a, 61)	
						Van Rensburg (1989, 8)	
				Harpsichord Sonata - *Sonata Dolce e Acerba* (1985)	PC (2017)	Levy (1985b, 140)	-
					SAMRO	Levy (1992a, 61)	
						Maritz (1989, 77)	
						Van Rensburg (1989, 8)	
Crawford	Shaun	1983	*	Violin Sonata (2012)	PC (2017)	-	Student composition

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
[Creswell]	*[Peter]*	1940	*	Sonata for Cello Solo (1997)	PC (2017a)	Creswell (2017b)	British composer with relations to South African and Zimbabwe
					SAMRO	Grové (2006, 3 & 6)	Some sources state 1998 completion
					Web	Joubert (2013, 244)	
				Clarinet Sonata No.1 (n.d.)	PC (2017a)	Creswell (2017b)	-
					Web		
				Clarinet Sonata No.2 (n.d.)	PC (2017a)	Creswell (2017b)	-
					Web		
				Bassoon Sonata (n.d.)	PC (2017a)	Creswell (2017b)	-
					Web		
				Violin Sonata (n.d.)	PC (2017a)	Creswell (2017b)	-
					Web		
Cruickshank	*Andrew John*	1973	*	Violin Sonata No.1 (1993)	SAMRO	Albertson & Hannah (2016)	Commissioned: SAMRO, for the Christian Altenburger masterclasses
						SA Composers (2017)	Dedication: Gina Beukes and Melanie Horne
							Some sources state 1992 completion
				Violin Sonata - *Black Man Makes Blue Gods* (1996)	SAMRO	-	Dedication: Susanne Anatchkova and Svetosar Anatchkov
				Sonata for Flute, Piccolo and Piano - *Red Clouds Breaking Bird Song* (1997)	DOMUS	-	Dedication: Composed for the George Crumb masterclasses, Potchefstroom
					ISAM		Scored for a single performer on flute and piccolo
					SAMRO		
					SACat		
					SACat (Audio)		
De Bliquy	Marc	1963	*	Sonatina for Clarinet and Bassoon, Op.7 (1983)	SAMRO	Levy (1992a, 64)	Dedication: Ayn Rand, Gilles Binchois and Jean Delahaye
				Sonata for Two Flutes, Op.11 (n.d.)	SAMRO	Levy (1992a, 65)	-
						Stephenson (2012, 68 & 86)	
				Sonatina for Solo Oboe, Op.17c (c. 1985)	FZvdM	Gerber (2010, 25)	-
					SACat	Levy (1992a, 64)	
					SAMRO		

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
				Sonatina for Oboe, Viola and Bassoon, Op.22 (n.d.)	FZvdM	Gerber (2010, 31)	Dedication: "Inspired by Mademoiselle V. Cudel"
					SACat	Levy (1992a, 64)	
					SAMRO		
				Sonatina for Two Clarinets, Op.24 (n.d.)	SAMRO	Levy (1992a, 64)	-
				Sonatina for Clarinet, Viola and Bassoon, Op.34 (n.d.)	SAMRO	Levy (1992a, 64)	-
				Sonatina for Two Violins, Op.39 (n.d.)	SAMRO	Levy (1991a, 186)	-
						Levy (1992a, 64)	
De Bruin	*Marius*	1973	*	Violin Sonata (2014)	PC (2017)	-	-
De Klerk	Dirk	1959	*	Clarinet Sonata - *The Wheel* (1983, revised 1984)	PC (2017)	-	Commissioned: SABC
					SAMRO		Also included in *Three Tarot Cards* for Clarinet and Piano (1984)
					SACat		
De Villiers	*François Pierre Rousseau*	1950	*	Sonata for Violin, Viola, Bassoon and Piano - *Salvatore* (2006)	PC (2017b)	De Villiers (2017a)	Dedication: The composer's wife, Mariana
					Web		
				Sonata for Marimba and Viola (c. 2018)	-	Dedman, Frenz & De Villiers (2018, 64)	-
De Villiers	Helena	1974	*	Bassoon Sonatina (1996)	PC (2017)	SA Composers (2017)	Student composition
				Flute Sonatina (2002)	PC (2017)	SA Composers (2017)	-
De Vries	*Gerard*	1912	1972	Clarinet Sonatina (1948)	SAMRO	Hartshorne (1989, 31-37 & 151)	-
						Levy (1992a, 87)	
						Steltzner (2016, 142-143)	
						Webb (2005, 100)	
				Descant Recorder Sonatina in G major (1959)	SAMRO	-	-
				Treble Recorder Sonatina (n.d.)	SACat	-	-

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
Dedman	*Malcolm*	1948	*	Viola Sonata - *Duo Sonata* (1980)	PC (2017)	Dedman (2015)	-
					Web		
					Worldcat		
				Sonatina for Solo Viola (1981, revised 2009)	PC (2017)	Albertson & Hannah (2016)	-
					Web	Dedman (2015)	
					Worldcat		
				Oboe Sonata (1990-91, revised 2008)	PC (2017)	Albertson & Hannah (2016)	-
					Web	Dedman (2015)	
					Worldcat		
				Sonata for Flute, Cello and Piano - *Trio Sonata* (2010)	PC (2017)	Albertson & Hannah (2016)	-
					Web	Dedman (2015)	
Douthwaite	J. C.	-	-	Violin Sonata (c. 1913)	-	Van der Spuy (1970, 36)	Student composition
Downing	*Anthony*	1985	*	Cello Sonatina (2010)	PC (2017)	-	Student composition
Du Plessis	Sonja	-	-	Violin Sonata (1962)	UCT SC	Mallows (1979, 26)	Student composition
Du Plessis	*Hubert*	1922	2011	Sonata for Solo Viola, Op.43 (1977)	DOMUS	Aitchison (1987, 70 & 72)	Commissioned: Maureen Rycroft
					SABC	Aitchison (2002, 138)	Dedication: Anne Rycroft
					SABC (Audio)	Botes (2007, 1)	
					SACat	Bouws & May (2017)	
					SACat (Audio)	Du Plessis (1992b, 77-89)	
					SAMRO	Krige (1984, 2-361, 374 & 474-485)	
					UCT SAMC	Krige (1992, 81)	
						Levy (1992a, 101)	
						Muller (2001, 61)	
						Roosenschoon (1992, 747)	
						SA Composers (2017)	
						Smith (1982, 7, 43-63 & 87)	
						Smith (1987, 24)	
						Smith (1988, 52-56 & 59)	
						Uys (2011, 98)	
						Van der Mescht (1987, 377)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
				Violin Sonata (n.d.) [withdrawn]		Temmingh (1965, 2)	-
				Sonata for Cello Solo, Op.52 (1991, revised 1994 & 2009)	DOMUS	Aitchison (2002, 138)	Dedication: Anmari van der Westhiuzen
					FZvdM	Bouws & May (2017)	
					SACat	Du Plessis (1992b, 77-89)	
					SAMRO	Geldenhuys (2008c, 1638)	
						Grové (2006, 3 & 6)	
						Heyneman (1997, 76)	
						Hubert du Plessis: Biografie... (1992, 90)	
						Joubert (2013, 23, 244 & 288)	
						Levy (1994b, 142)	
						Lüdemann et al. (2011, 83-84)	
						May (2011, 116)	
						Muller (2001, 61)	
						SA Composers (2017)	
						Uys (2011, 98)	
Dubery	David	1948	*	Oboe Sonata - *Since Dawn is Breaking* (1981)	PC (2017)	-	Dedication: William Fergusson
					Worldcat		
				Oboe Sonatina - *Threesome for 2 Players* (1986)	PC (2017)	Canfield (2012, 186-187)	Dedication: William Fergusson
					Worldcat	Moore (2012, 97)	
					Worldcat (Audio)		
				Recorder Sonatina (1996)	PC (2017)	-	Dedication: John and Margeret Turner
							Additional arrangements for accompanied flute, clarinet and oboe as well
				Cello Sonata (2006)	PC (2017)	Canfield (2012, 186-187)	-
					Worldcat (Audio)	Moore (2012, 97)	
				Recorder Sonata (2011)	PC (2017)	Clarke (2014, 490)	-
					SACat (Audio)		
Earl	*David*	1951	*	Violin Sonata No.1 (1991)	PC (2017)	Earl (2016)	Some sources state 1993 completion
					SACat	Smith (2013, 11)	
					Web		

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
				Violin Sonata No.2 (1997)	PC (2017)	Earl (2016)	-
					SACat	Smith (2013, 11-12)	
					Web		
				Cello Sonata No.1 (1998)	PC (2017)	Earl (2016)	-
					SACat	Saemann (2017, 479)	
					SACat (Audio)		
					Web		
				Oboe Sonata (2009)	PC (2017)	Earl (2016)	-
					Web		
				Cello Sonata No.2 (2011)	PC (2017)	Earl (2016)	-
					Web		
				Viola Sonata (2014)	PC (2017)	Earl (2016)	-
					Web		
				Sonata for Viola and Double Bass - *Duo Sonata* (2016)	PC (2017)	Earl (2016)	-
					Web	I Musicanti... (2017, 4)	
Engela	*Dawid Sofius*	1931	1967	Violin Sonata - *In the Classical Style* (1951)	ISAM	Greyling (1980, 30-34 &168-174)	Some sources state sonatina
					NARSSA	Malan (1982a, 25)	
					SACat		
					SAMRO		
				Violin Sonata in A major (n.d.) [incomplete]	-	Levy (1992a, 111)	-
Everson	*Cromwell*	1925	1991	Violin Sonata (1954)	DOMUS	Bouws (1957, 80)	Dedication: Igor Stravinsky
					SABC	Brukman (2005, 150-153, 168-184, 192 & 408-416)	Some sources state 1953 completion
					SACat	Brukman (2011, 2-3 & 6)	
					SACat (Audio)	Brukman (2012, 1 & 3)	
						Notices - South Africa (1960, 9)	
				Sonata for Solo Guitar (1984)	SABC	Brukman (2005, 311, 371-379, 408-416)	Dedication: David Hewitt
						Brukman (2011, 3)	
						Brukman (2012, 1 & 3)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
				Sonata for Solo Violiln (1985, revised 1987)	SABC	Brukman (2005, 311, 387-397 & 408-416)	Dedication: Marike Urban-Grimm
						Brukman (2011, 3)	
						Brukman (2012, 1 & 3)	
						Maritz (1989, 266)	
				Sonata for Solo Flute (1987)	SABC	Brukman (2005, 311, 379-387 & 408-416)	-
						Brukman (2011, 3)	
						Brukman (2012, 1 & 3)	
				Sonata for Solo Viola (1987) [incomplete]	-	Brukman (2005, 392)	Dedication: Esmé Venter
						Maritz (1989, 266)	
Fargeon	Matteo	1961	*	Flute Sonatina - *Theatre Piece* (n.d.)	SAMRO	Levy (1992a, 120)	Some sources state scored for flute, piano and electronic tape
						Stephenson (2012, 73 & 92)	
Faul	*Lourens Abram*	1931	*	Sonata for Chamber Orchestra (1989)	PC (2017)	Levy (1990, 193)	Arrangement of Sonata for Two Pianos (1968)
					SAMRO	Levy (1992a, 121)	
						Van Coller (1995, 163-166, 201, 248 & 255)	
Favis	Misha Lawrence Bongani	1996	*	Cello Sonata No.1 in C minor (2009)	PC (2017)	-	Student composition
					SAMRO		
Feder	Arthur	1987	*	Violin Sonata (2012, revised 2015)	PC (2017)	-	Dedication: Tricia Theunissen
Findlay	Stuart	-	-	Viola Sonatina (1942)	ISAM	Mallows (1979, 37)	-
					SACat	Smith (1982, 80 & 88)	
					UCT SAMC		
Forsyth	Malcolm	1936	2011	Trumpet Sonata (1994)	Web	Berg (2017)	-
						Malcolm Forsyth (2016)	
Fourie	Carl	1965	*	Bassoon Sonata (1986)	FZvdM	-	-
					ISAM		
					PC (2017)		
					SACat		

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
				Violin Sonata, Op.35 (1989)	FZvdM	-	Dedication: Karl Koperski
					PC (2017)		
					SACat		
					SAMRO		
				Double Bass Sonata (1990)	PC (2017)	-	-
Galloway	David John	1937	2017	Bass Clarinet Sonata - *The Maverick* (1999)	-	Galloway (2006, 61 & 144)	-
Gerstman	*Blanche*	1910	1973	Violin Sonata No.1 (1952)	ISAM	Grové (2008a, 823)	-
					SABC	I.S.C.M. (1954, 5)	
					SAMRO	Levy (1992a, 136)	
					UCT SC	Malan (1961, 9)	
					UCT SAMC	Malan (1982b, 93)	
					Worldcat (Audio)	Malherbe (1987, 52)	
						Mallows (1979, 27)	
						Maritz (1989, 282)	
						Meerkotter (1987, 92)	
						Roos (1979, 19)	
						Suid-Afrikaanse Musiekaand (1956, 11)	
						Van Helsdingen (1995, 256)	
Grant	Eric	1887	-	Organ Sonata in B minor (n.d.)	SACat	-	-
					UCT SC		
Grové	Stefans	1922	2014	Cor Anglais Sonatina (before 1947)	-	Van den Berg (1976, 122)	-
				Clarinet Sonatina (1946)	SAMRO	Bouws (1957, 74)	Some sources state 1948 completion, others 1949
					SU DC	Bouws (1971, 122)	Some sources state sonata not sonatina
						Hartshorne (1989, 44-53)	
						Henning (1975, 11)	
						Joubert (1987, 6)	
						Levy (1992a, 143)	
						Malan (1982c, 143)	
						Malan (1982d, 3)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
						Maritz (1989, 284)	
						SA Composers (2017)	
						Stefans Grové: Compositions (1992, 73)	
						Steltzner (2016, 133-134 & 142-144)	
						Voorendyk (1971, 224)	
						Walton (2006c, 104)	
				Cello Sonata (1954)	FZvdM	Bouws (1957, 74)	Some sources state 1953 completion
					SABC	Gerber (2010, 42)	Also known as *Sonata in One Movement*
					SACat	Grové (2006, 3 & 6)	
					SAMRO	Henning (1975, 9 & 11)	
					SU DC	Jordaan (2008, 9)	
						Joubert (1987, 6)	
						Levy (1992a, 143)	
						Malan (1982c, 143)	
						Malan (1982d, 6)	
						Mallows (1979, 39)	
						Maritz (1989, 284)	
						Martens (2009, 9)	
						Rörich (1987b, 78)	
						SA Composers (2017)	
						Schoeman (2016, 98)	
						Stefans Grové: Compositions (1992, 73)	
						Van Schalkwyk (1974, 102a)	
						Voorendyk (1971, 224)	
						Walton (2006c, 105)	
						Webb (2005, 100)	
				Flute Sonata (1955)	DOMUS	Bouws (1957, 74)	Some sources state 1954 completion
					FZvdM	Bouws (1960, 23)	
					ISAM	De Winnaar (2006, 77)	
					SABC	Henning (1975, 10-11)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
					SABC (Audio)	Hinch (2004, 24-25 & 40)	
					SACat	Hinch (2006, 12-13)	
					SACat (Audio)	Jordaan (2008, 9 & 19)	
					SAMRO	Joubert (1987, 7)	
					SU DC	Levy (1992a, 143)	
						Malan (1982c, 143)	
						Malan (1982d, 3)	
						Mallows (1979, 42)	
						Martens (2009, 12-13)	
						Pauw (2015, 137, 152-153, 161-164, 266 & 269-270)	
						Paxinos (1994b, 162)	
						Roos (2011, 80)	
						Rörich (1987b, 81-85)	
						Rörich (1992a, 52)	
						Roux (2003, 42)	
						Roux (2004, 22)	
						SA Composers (2017)	
						Schoeman (2016, 81, 98 & 107)	
						Smith (1986, 8-13 & 107-108)	
						Sprenkle (2006, 38)	
						Stefans Grové: Compositions (1992, 73)	
						Stephenson (2012, 14, 31, 60 & 64)	
						Swart (2013, 208 & 214)	
						The 2009 UNISA Overseas... (2010, 71)	
						Van den Berg (1976, 260)	
						Van Graan (2009, 12)	
						Voorendyk (1971, 224)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
						Walton (2006b, 39)	
						Walton (2006c, 105)	
						Walton (2007, 22-23)	
				Sonatina for Two Recorders (1955)	SAMRO	Bouws (1957, 74)	Some sources state sonata not sonatina
						Joubert (1987, 7)	Some sources state 1960 completion
						Levy (1992a, 143)	
						Malan (1982c, 143)	
						Malan (1982d, 4)	
						SA Composers (2017)	
						Schoeman (2016, 98)	
						Walton (2006c, 105)	
				Violin Sonata - *Sonata on African Motifs* (1985)	DOMUS	Blake (2006/2007, 24)	Commissioned: SASOL for the Ochse-Bothma Duo
					FZvdM	Botha (2007, 1 & 148-151)	Dedication: "With love to my sister Makkie"
					SABC	Bräuninger (1998, 10)	*Music from Africa Series* No.1
					SABC (Audio)	Burgess (2014, 16)	
					SACat	De Winnaar (2006, 85)	
					SACat (Audio)	Ebersohn (2006, 3 & 11)	
					SAMRO	Fourie (1997, 6)	
					SU DC	Grové (2001, 65)	
						Grové (2008b, 102)	
						Grové (2013, 154)	
						Grové (2017)	
						Hinch (2004, 37-38)	
						Jordaan (2007, 127)	
						Jordaan (2008, 11, 18, 20 & 114)	
						Jordaan (2013, 158)	
						Joubert (1987)	
						Krynauw (1994, 241)	
						Levy (1985a, 59)	
						Levy (1992a, 143)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
						Levy (1996, 100)	
						Maritz (1989, 285)	
						Martens (2009, 2, 8-49, 61, 97, 100, 109 & 112)	
						Meerkotter (1987, 92)	
						Muller (2000a, 123-138)	
						Muller (2000b, 130-143)	
						Muller (2002)	
						Muller (2005, 289-297)	
						Muller (2006a, 17-28)	
						Muller (2006c, 55, 59 & 62)	
						O'Connor (2008, 478-479)	
						Odendaal (1996, 135)	
						Pooley (2008, 26-27 & 37)	
						Pooley (2010/2011, 54 & 66)	
						Potgieter & Ferreira (2006, 115-116)	
						Rörich (1987b, 79 & 93)	
						SA Composers (2017)	
						Schoeman (2016, 24, 33, 40, 81, 143, 164, 178, 297 & 318)	
						Stefans Grové: Compositions (1992, 73)	
						Stephenson (2012, 15 & 30)	
						Tabisher (2015, 21)	
						Taljaard (2008/2009, 12)	
						Van Graan (2009, 13 & 261)	
						Van Rensburg (1989, 8)	
						Van Rensburg (1997, 96)	
						Walton (2006a, 68-69 & 72)	
						Walton (2006c, 109)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
						Walton (2007, 28-30)	
						Weyer (2013, 250)	
						Zaidel-Rudolph (2006, 42)	
						Zaidel-Rudolph & Watt (2006, 136)	
				Viola Sonata - *Landelike Lewe* (1995)	ISAM	Botha (2007, 1)	Dedication: Jeanne-Louise Moolman and Piet Moolman
					SACat	Byerly (1996, 191)	Some sources state 1994 completion
					SACat (Audio)	Carstens (1997, 58-59)	*Music from Africa Series* No.14
					SAMRO	Du Plooy (1998, 75-76)	
						Ferreira (1995, 221)	
						Fourie (1997, 6)	
						Grové (2001, 65)	
						Hicken (1997, 246-248)	
						Hinch (2004, 37)	
						Jordaan (2007, 127)	
						Jordaan (2008, 11 & 114)	
						Levy (1994b, 142)	
						Odendaal (1996, 134)	
						SA Composers (2017)	
						Schoeman (2016, 33)	
						Van der Vyver (2010, 93)	
						Van Rensburg (1996b, 43)	
						Van Rensburg (1997, 95-97)	
						Walton (2006c, 111)	
Gruber	*Georg*	1904	1979	Cello Sonata (1940)	-	Grové (2006, 3 & 6)	-
						Malan et al. (1982b, 147)	
				Cello Sonata - *Romantic,* Op.8 (1944)	-	Matier (1991, 90)	-

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
Hallis	Adolph	1896	1987	Cello Sonata in D major (1941)	SABC	Grové (2006, 4 & 6)	Dedication: Gregor Bartonyi
					SAMRO	Haddon (1987, 115)	
						Levy (1992a, 150)	
						Malan et al. (1982c, 160)	
						Rudolph (1982, 623)	
						Van den Berg (1976, 260)	
				Violin Sonata in G minor (1941)	NARSSA	Levy (1992a, 150)	-
					SAMRO	Malan et al. (1982c, 160)	
						Rudolph (1982, 623)	
[Heinemann]	*[Alfred]*	1908	1995	Violin Sonata in C minor (1930)	QC SC	Gorham (2013)	German composer who stayed in South Africa for more than a decade
				Violin Sonata in C minor (1931, revised 1942)	QC SC	Gorham (2013)	-
				Violin Sonata in E major (1933)	QC SC	Gorham (2013)	-
				Cello Sonata in F minor (1934)	QC SC	Gorham (2013)	-
				Violin Sonata in C minor (1939)	QC SC	Gorham (2013)	-
Helmstedt	*Julia*	-	-	Violin Sonata (1993)	SAMRO	-	-
Hely-Hutchinson	*Victor*	1901	1947	Viola Sonata (before 1930)	UCT SC	Smith (1982, 88)	-
						Swanson (1982, 191)	
				Sonata for Strings - *Fugue Sonata* (n.d.)	-	Alkema (2012, 46)	-
				Violin Sonata in C minor (n.d.)	ISAM	Mallows (1979, 29)	Dedication: Lewis Bruce
					UCT SC	Swanson (1982, 191)	
Hennop	A.	-	-	Flute Sonata (n.d.)	-	Mallows (1979, 43)	Student composition
Hirschland	*Heinz*	1901	1960	Bassoon Sonata (n.d.)	SAMRO	Levy (1992a, 169)	-
					Worldcat	Wolpowitz (1982, 234)	
				Cello Sonata (n.d.)	SAMRO	Grové (2006, 4 & 6)	-
					Worldcat	Levy (1992a, 169)	
						Wolpowitz (1982, 234)	
				Clarinet Sonata (n.d.)	-	Levy (1992a, 169)	-
						Wolpowitz (1982, 234)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
				Clarinet Sonatina (n.d.)	SAMRO	Levy (1992a, 170)	-
					Worldcat	Wolpowitz (1982, 234)	
				Violin Sonata No.1 (n.d.)	SAMRO	Levy (1992a, 169)	-
					Worldcat	Wolpowitz (1982, 234)	
				Violin Sonata No.2 (n.d.)	SAMRO	Levy (1992a, 169)	-
					Worldcat	Wolpowitz (1982, 234)	
				Violin Sonata No.3 (n.d.)	SAMRO	Levy (1992a, 169)	-
					Worldcat	Society for South African Composers (1954, 7)	
						Wolpowitz (1982, 234)	
				Violin Sonata No.4 (n.d.)	SAMRO	Levy (1992a, 169)	-
					Worldcat	Wolpowitz (1982, 234)	
				Violin Sonata No.5 (n.d.)	SAMRO	Levy (1992a, 169)	-
					Worldcat	Wolpowitz (1982, 234)	
				Flute Sonata (n.d.)	SAMRO	Levy (1992a, 169)	-
					Worldcat	Smith (1986, 109)	
						Stephenson (2012, 61 & 66)	
						Wolpowitz (1982, 234)	
				Oboe Sonata (n.d.)	SAMRO	Levy (1992a, 170)	-
					Worldcat	Wolpowitz (1982, 234)	
Hoby	Charles	1868	1938	Sonata for Cello and Organ (1893)	-	Grové (2006, 4 & 6)	-
						Jackson (1970, 77)	
						Snyman (1982, 236)	
Hönigsberg	*David*	1959	2005	Flute Sonata (1974, revised 2003)	ZBZ	Stephenson (2012, 61 & 65)	Dedication: "To my inspired teacher John Hinch"
							Later renamed *Lento and Allegretto for Flute and Piano*
				Flute Sonata, Op.63 (1975)	ZBZ	Stephenson (2012, 61 & 64)	Dedication: John Hinch
							Some sources state sonatina not sonata
				Oboe Sonatina, Op.4 (1975, revised 1980)	Worldcat	-	Dedication: Gerrit Bon
					ZBZ		

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
				Viola Sonatina (1976)	ZBZ	-	Dedication: Holgart
							Also titled *Three Little Pieces for Viola and Piano*
				Cello Sonata (1977)	Worldcat	Hönigsberg (1991, 133)	-
					ZBZ		
				Cello Sonata (1978)	ZBZ	-	-
				Horn Sonata No.1, Op.6/1 (1978, revised 1985)	SAMRO	Meerkotter (1987, 93)	Dedication: Julian Begg
					Worldcat		
					ZBZ		
				Horn Sonata No.2, Op.6/2 (1978, revised 1985 & 1990)	ZBZ	-	Dedication: Natalie Lemmer
				Alto Saxophone Sonatina (1979)	SNB	-	-
				Bass Clarinet Sonatina (1979)	Worldcat	-	-
				Clarinet Sonata (1979)	Worldcat	-	-
				Cello Sonata (1980) [incomplete]	ZBZ	-	-
				Flute Sonata, Op.9 (1980, revised 1984 & 2004)	SAMRO	Smith (1986, 21-27)	Subtitled *In the Style of Hindemith*
					ZBZ	Stephenson (2012, 61 & 64)	
				Trumpet Sonatina (1980)	SAMRO	-	Some sources state 1979 completion
					Worldcat		
					ZBZ		
				Viola Sonata (1982)	ZBZ	-	-
				Organ Sonata (1983)	ZBZ	-	Dedication: Philip Münch
				Flute Sonatina, Op.28 (1984)	SAMRO	Stephenson (2012, 61 & 65)	Also titled *Two Rhapsodies*
					ZBZ		
				Sonatina for Brass Choir - *The David Doten Dibop,* Op.37 (1985)	FZvdM	-	Scored for three trumpets, two horns and three trombones
					SACat		Some sources state 1988 completion
					SAMRO		
					ZBZ		
				Sonatina for Small Brass Ensemble - *Sonatina in Jazz* (1985)	ZBZ	-	Scored for three trumpets, two horns and three trombones

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
				Sonatina for Solo Violin - *Petite Sonatina in One Movement*, Op.41 (1985)	FZvdM	Levy (1985b, 140)	Dedication: Michael Snyman
					SACat		
					SAMRO		
					ZBZ		
				Violin Sonata, Op.35 (1984-85)	FZvdM	Levy (1985a, 59)	Some sources state 1986 completion
					SACat		
					SAMRO		
					Worldcat		
					ZBZ		
				Sonata for Double String Orchestra and Percussion - *Soweto 1976* (1987)	SABC (Audio)	Byerly (1996, 202)	Dedication: "Renée Sigel and the people of Paarl, past, present and future"
					SACat	Byerly (1998, 26)	
					SAMRO	Levy (1992a, 171)	
					ZBZ	Pooley (2010/2011, 47 & 66)	
						South African Compositions (1987, 112)	
				Sonata for Solo Guitar - *African Sonata* (1990, revised 2004)	Worldcat	Kinsey (2009, 214)	Commissioned: South African Foundation for the Creative Arts 1990
					ZBZ		Dedication: Viktor van Niekerk
							Also titled *Suite on African Themes for Guitar Solo*
				Bass Clarinet Sonata - *Sonata on Jewish Themes* (c.1991)	ZBZ	-	Arrangement of Cello Sonata (1991-92)
				Cello Sonata (1991-92)	SAMRO	Levy (1991a, 186)	Commissioned: South African Foundation for the Creative Arts
					ZBZ	Levy (1992a, 173)	Dedication: Clara Hönigsberg
							Also titled *Sonata on Jewish Themes for Cello and Piano*
				Flute Sonata (1993, revised 2003)	ZBZ	Stephenson (2012, 61 & 65)	Also titled *Canzona and Notturno for Flute and Piano*
				Sonata for Brass Quintet (1998, revised 2004)	Worldcat	-	Scored for two trumpets, horn, trombone and tuba
					ZBZ		

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
				Guitar Sonata (n.d.) [incomplete]	ZBZ	-	-
				Oboe Sonatina, Op.60 (n.d.)	ZBZ	-	Dedication: Gerrit Bon
				Sonata for Solo Guitar, Op.26 (n.d.)	ZBZ	-	Dedication: Steven Sher
				Viola Sonata - *Sonata on Jewish Themes* (n.d.)	ZBZ	Van der Vyver (2010, 93)	-
Hofmeyr	*Hendrik*	1957	*	Flute Sonata (2006)	PC (2018a)	Albertson & Hannah (2016)	Commissioned: SAMRO Endowment for the National Arts 2006, for Marlene Verwey and Salomé van der Walt-Wepener
					SACat	Claasen (2012, 100)	
					SAMRO	Cupido (2009, 50)	
						Le Roux (2014, 2, 8-72, 159-163 & 310-312)	
						May (2007a, 17)	
						Pauw (2015, 45, 151, 169, 243, 268 & 270)	
						Roos (2011, 79)	
						SA Composers (2017)	
						Stephenson (2012, 39, 61 & 66)	
				Horn Sonata (2006)	FZvdM	Albertson & Hannah (2016)	-
					PC (2018a)	Claasen (2012, 99)	
					SACat	Cupido (2009, 50, 56 & 68)	
						May (2007a, 14)	
						SA Composers (2017)	
						Smit (2014, 2-3, 21 & 35)	
						Van der Mescht (2007a, 51)	
				Violin Sonata No.1 (2008)	FZvdM	Claasen (2012, 100)	Commissioned: SAMRO Endowment for the National Arts 2008, for Zanta Hofmeyr and Malcolm Nay
					PC (2018a)	Cupido (2009, 50)	
					SACat	Martens (2009, 114)	
					SAMRO	May (2017, 34-36 & 47)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
						Roos (2009, 71)	
						SA Composers (2017)	
						Theunissen (2014, 9-12 & 48-67)	
				Violin Sonata No.2 (2008)	PC (2018a)	Claasen (2012, 100)	Arrangement of Flute Sonata (2006)
					SACat	Cupido (2009, 50)	
						May (2017, 47)	
				Cello Sonata (2012-13)	PC (2018a)	Le Roux (2014, 7, 120-163 & 310-312)	-
						May (2017, 34-36 & 49)	
				Clarinet Sonata (2013)	PC (2018a)	Carter (2014, 65)	Some sources state 2012 competition
						Le Roux (2014, 2, 72-120, 159-163 & 310-312)	
						May (2017, 49)	
						Steltzner (2016, 5 & 147)	
				Sonata for Vibraphone and Marimba (2016)	PC (2018a)	May (2017, 51)	Commissioned: Frank Mallows
				Double Bass Sonata (2017) - *Naka Ya Lethlaka*	PC (2018a)	-	Dedication: Leon Bosch
				Viola Sonata (2017)	PC (2018a)	May (2017, 52)	-
				Trombone Sonata (2018)	PC (2018a)	-	Dedication: William Haubrich
Holm	Albrecht	1937	-	Cello Sonata (2002)	SAMRO	-	-
Hylton-Edwards	*Stewart*	1924	1987	Cello Sonata (1954)	-	Conway & Taylor (2000)	Dedication: Betty Pack
						Grové (2006, 4 & 6)	
						Malan et al. (1982d, 259)	
						Society for South African Composers (1954, 7)	
				Sonata for Violin and Viola (1954)	-	Conway & Taylor (2000)	Dedication: Frances Mason and Christopher Wellington
				Sonatina for Violin and Viola (1984)	-	Malan et al. (1982d, 259)	-
				Cello Sonata (1987)	-	Conway & Taylor (2000)	-

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
Jaff	Sophie	1978	*	Violin Sonatina (1999)	PC (2017)	-	-
					SAMRO		
James	Chris	1952	2008	Oboe Sonatina (2000)	DOMUS	Gerber (2010, 58)	Dedication: Cobus Malan
					SAMRO	Röntsch (2017, 281)	
Jankowitz	Christo	1977	*	Clarinet Sonatina - *Modular Curiosities* (2015)	PC (2017)	-	-
				Flute Sonata (n.d.) [incomplete]	PC (2017)	-	-
Jansen van Rensburg	Petrus	-	-	Sonata Movement for Three Flutes and Harpsichord (1967)	UCT SAMC	Mallows (1979, 50)	Student composition
					UCT SC		
Jeffery	*Christopher*	1979	*	Viola Sonatina (2010)	PC (2017b)	Jeffery (2017a)	-
					Web		
Johnson	Alexander Frederick	1968	*	Clarinet Sonatina - *Jazz Sonatina* (1989, revised 2011)	FZvdM	Gaerdes (1996, 254)	Commissioned: "Contribution made by FCA"
					PC (2017)	Johnson (2014)	Dedication: Robert Pickup
					SACat	Le Roux (2014, 7)	Student composition
					SACat (Audio)	Merz (1993, 113)	
					SAMRO	Olivier et al. (2008, 117)	
						Solomon et al. (1992, 108)	
						Steltzner (2016, 146)	
						Van Niekerk (1993, 66)	
						Webb (2005, 44-47, 100 & 104)	
Jordaan	*Herman*	1975	*	Cello Sonata (1996)	SAMRO	SA Composers (2017)	-
Jordan	Barry	1957	*	*Sun in the Dark* (1981) for solo cello [I:Sonata]	SAMRO	Joubert (2013, 246)	Dedication: Wessel Beukes
				Sonata for Horn, Violin, Two Violas and Cello - *Come as the Dove, as the Flame* (1986)	FZvdM	-	-

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
Joubert	*John*	1927	2019	Viola Sonata, Op.6 (1951)	DOMUS	A. J. (1952, 561)	-
					PC (2017)	Beck (1955, 141-142)	
					SABC	Birkin (1992, 456)	
					SACat	Blake (2005a, 1)	
					SACat (Audio)	Blake (2007, 364)	
					UCT SAMC	Bouws (1957, 92)	
						Bradbury & Burn (2017)	
						Geldenhuys (1976, 12, 141 & 164)	
						Hart (1968, 39a, 40a & 41)	
						Hart (1983, 3 & 17)	
						Hartman (1954, 36)	
						Hartman (2005, 12)	
						Henning (1975, 39)	
						John Joubert (1956, 10)	
						Malan (1984a, 65)	
						Mallows (1979, 37)	
						Oosthuizen (2014, 34)	
						Paxinos (1994b, 163)	
						SA Composers (2017)	
						Smith (1982, 1, 7, 75-79 & 89)	
						Smith (1987, 24)	
						Smith (1988, 52)	
						Temmingh (1965, 7)	
						Van den Berg (1976, 261)	
						Van der Merwe & Van de Graaf (1974, 111)	
						Van der Vyver (2010, 94)	
						Works by John Joubert (1953, 254)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
				Sonata for Treble Recorder (or Flute), Two Violins, Cello and Harpsichord - *Sonata a Cinque,* Op.43 (1963)	PC (2017)	Birkin (1992, 456)	Some sources state 1964 completion
					SABC	Concert of Music... (1970, 1185)	Commissioned: The Jubilate Players, for the Cheltenham Sunday Night Concert 1963
					SACat	Geldenhuys (1976, 115-118, 142 & 165)	
					UCT SAMC	Hart (1968, 39a, 40a, 41, 45a & 46	
						Hart (1983, 4, 17 & 23)	
						Henning (1975, 39)	
						John Joubert: Recent Performances (1963, 101)	
						Lasocki (2001, 12)	
						Malan (1984a, 65)	
						Mallows (1979, 52)	
						Mann (1963, 640)	
						Novello & Company Limited (1966, 10)	
						Stephenson (2012, 79 & 97)	
						Turner (1999, 8-9)	
						Van den Berg (1976, 261)	
						Van der Merwe & Van de Graaf (1974, 111)	
Kayster	Garth	-	-	Flute Sonata (n.d.)	-	Pauw (2015, 155)	-
Kennedy	*Spruhan Keith*	1901	1984	Violin Sonatina in C major (1920)	-	Malan (1984b, 79)	-
Kent	Phyllis Elizabeth	1920	-	Violin Sonata in F minor (1956)	-	Malan et al. (1979a, 130)	-
Khumalo	Andile	1978	*	Flute Sonatina (n.d.) [withdrawn]	PC (2017)	-	Student composition
King	Rebecca Clift	-	-	Violin Sonata (n.d.)	SABC	Mallows (1979, 31)	-

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
Klatzow	*Peter*	1945	*	Clarinet Sonatina (1964) [lost]	-	Steltzner (2016, 145)	-
				Violin Sonata (1964)	SAMRO	Hollenbeck (2005, 64 & 116)	Some sources state 1967 completion, others 1968
						Levy (1992a, 212)	
						Malan et al. (1984a, 111)	
						May (1987, 135)	
						May & Klatzow (2004, 167)	
						Ochse (1993, 43)	
						Odendaal (2003, 118)	
						Peter Klatzow: Comprehensive... (2015, 17)	
						Van Zyl (1982, 7)	
						Wegelin (1974, 202)	
				Violin Sonata (1994)	DOMUS	Cloete (1995, 8)	Commissioned: University of Potchefstroom
					FZvdM	Delport (2017, 31)	Dedication: Piet Koornhof and Jill Richards
					ISAM	Fokkens (2004, 101)	Some sources state 1993 completion, others 1996
					PC (2017)	Hollenbeck (2005, 21 & 124)	
					SABC (Audio)	Levy (1995a, 90)	
					SACat	Levy (1995b, 88)	
					SACat (Audio)	MacDonald (1998, 79-80)	
					SAMRO	May & Klatzow (2004, 159)	
						Muller (2006b, 55)	
						Odendaal (2003, 114)	
						Who is Peter Klatzow (1998)	
						Peter Klatzow: Comprehensive... (2015, 9)	
						SA Composers (2017)	
						Smith (2013, 3 & 17)	
						Theunissen (2014, 9-12, 29-47 & 63-67)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
				Sonata for Solo Violin (1999)	FZvdM	May & Klatzow (2004, 166)	Dedication: Marc Uys
					PC (2017)	Odendaal (2003, 113)	Some sources state 2000 completion
					SACat	Peter Klatzow: Comprehensive... (2015, 16)	
					SAMRO	Smith (2013, 16)	
						Theunissen (2014, 2)	
				Sonata for Violin and Marimba (2001)	PC (2017)	Heagney (2013, 51)	Commissioned: Kunihiko Komori
					Worldcat	Hollenbeck (2005, 22)	
						Kunihiko Komori & Peter Klatzow (2015)	
						Levy (2008/2009, 25)	
						May & Klatzow (2004, 160)	
						Odendaal (2003, 114)	
						Peter Klatzow: Comprehensive... (2015, 9)	
						Smith (2013, 17)	
				Clarinet Sonata (2007)	PC (2017)	Carter (2014, 28)	-
				Sonata for Solo Viola (2009)	PC (2017)	Levy (2008/2009, 25)	Dedication: "In Memory of Oleg"
						Peter Klatzow: Comprehensive... (2015, 16)	
				Cello Sonata (2010)	PC (2017)	Delport (2017, 31)	-
					SACat (Audio)	Du Plessis (2013, 7)	
						Du Plessis (2015, 20-28, 42 & 65-67)	
						Martens (2016, 3-4 & 110-112)	
						Peter Klatzow: Comprehensive... (2015, 10)	
						World Première - Klatzow (2013)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
				Sonata for Solo Marimba (2016)	PC (2017)	-	Dedication: "All my wonderful marimbists, especially those who have made a particular effort to learn and promote my work for this instrument: Robert van Sice, Tatiana Koleva, Kunihiko Komori, Frank Mallows, Marta Klimasara, Daniel Heagney, Svet Stoyanov, Gerrit Nulens, Ji-su Jung, Filippo Lattanzi, Juanjo Guillem and Markus Leoson"
Klein	Herbert	1939	-	Trombone Sonatina (1974)	SAMRO	Levy (1992a, 213)	-
Kotzé	B. F.	-	-	Sonatina for Solo Violin or Recorder (1933)	FZvdM	-	-
Langley	*Bernard Peter Francis*	1929	-	Sonata Movement in F# minor for Violin and Piano (1949)	SAMRO	Levy (1992a, 229)	-
						Malan et al. (1984b, 142)	
				Sonata for Two Cellos and Piano (1962) [incomplete]	-	Malan et al. (1984b, 142)	-
LaPierre	Gerald	1947	1981	Sonata for Flute and Harpsichord (1969)	SAMRO	Ballantine (1982, 49)	-
						Levy (1992a, 231)	
						Smith (1986, 109)	
						Stephenson (2012, 61 & 64)	
				Trombone Sonata (1971)	SAMRO	Ballantine (1982, 49)	Dedication: Peter Sanborn
						Levy (1992a, 231)	
Lassak	Benjamin	-	-	Sonata for Two Violins (n.d.)	-	Mallows (1979, 2)	Student composition
Lewis	Alastair	1974	*	Sonatina in C minor for Solo Guitar (2012)	PC (2017b)	Lewis (2017a)	-
					Web		
				Sonatina for Flute and Bassoon (2013)	PC (2017b)	Lewis (2017a)	-
					Web		
				Sonatina for Flute and Cello (2013)	PC (2017b)	Lewis (2017a)	-
					Web		
Livingstone	A. J.	-	-	Sonata for Two Flutes (1978)	FZvdM	-	-

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
[López]	*[Valentín Ruiz]*	1939	*	Viola Sonata (1983)	-	Soto (2012, 136, 916, 925 & 931)	Spanish composer who stayed in South Africa and who was a student of Arthur Wegelin
				Sonatina for Solo Guitar - *Ritual* (1993)	-	Soto (2012, 142, 469-479, 917-926 & 931)	Additional arrangement for oboe and guitar in 1994
				Sonata for Solo Guitar - *Soleares* (1990)	Worldcat	Soto (2012, 108, 112, 139, 144, 205, 353, 364-371, 501, 886 & 920-931)	Additional arrangement for brass, timpani and organ in 1995
Lüdemann	Winfried	1951	*	Trombone Sonata (n.d.) [in progress]	PC (2017b)	-	-
Lykiardopulos	*Periandros*	-	-	Clarinet Sonata - *Beyond Good and Evil* (1985)	SACat	Levy (1992a, 247)	-
					SAMRO	Steltzner (2016, 146)	
						Webb (2005, 100)	
MacRobert	Lynette	-	-	Viola Sonata in C minor (c. 1960)	-	Mallows (1979, 38)	Student composition
Malan	*Waldo*	1946	*	Flute Sonata (1985)	PC (2017)	Levy (1992a, 258)	Dedication: Ian Bradford
					SAMRO		
				Violin Sonata - *On the Hungarian Minor Mode* (1986)	PC (2017)	-	Dedication: Srdjan Cuca
					ISAM		
					SACat		
					SACat (Audio)		
					SAMRO		
				Cello Sonata (1987) [withdrawn]	PC (2017)	Grové (2006, 4 & 6)	-
					SAMRO	Levy (1992a, 258)	
Maske	Hans Herbert	1927	1976	Clarinet Sonata (1971-73)	SAMRO	Hartshorne (1989, 78-82 & 152)	Some sources state 1951 completion
						Levy (1992a, 271)	
						Malan et al. (1984c, 211)	
						Steltzner (2016, 145)	
Matthews	Glynis	-	-	Violin Sonata (n.d.)	-	Mallows (1979, 32)	Student composition

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
Matthews	*Hayden Thomas*	1894	1958	Sonata for Three Flutes (n.d.)	-	Malan (1984d, 218)	-
						Stephenson (2012, 70 & 88)	
				Sonata for Two Clarinets and Bassoon (n.d.)	-	Malan (1984d, 218)	-
McLachlan	Grant	1956	*	Cor Anglais Sonatina (2016)	Web	McLachlan (2016)	Commissioned: Michael Lawrenson
				Double Bass Sonatina (2016)	Web	McLachlan (2016)	Commissioned: Leon Bosch
Meyer	Jaco	1988	*	Suite for Cello and Piano No.2 (2008-10) [II: Sonata Appassionato]	PC (2017)	-	-
More	*Adrian Kevin*	-	*	Clarinet Sonata (2007) [lost]	PC (2017)	-	-
				Flute Sonata (2008) [lost]	PC (2017)	-	-
				Violin Sonata (n.d.) [in progress]	PC (2017)	-	-
Moss	Keith	1982	*	Cello Sonata No.1 (2014)	PC (2017b)	Moss (2016)	Commissioned: SAMRO Foundation
					Web		
Ndodana-Breen	Bongani	1975	*	Clarinet Sonatina (1995)	-	SA Composers (2017)	-
						Steltzner (2016, 146)	
						Webb (2005, 101)	
O'Reilly	Stephen	1919	1990	Oboe Sonata (1971)	SABC	Gerber (2010, 76)	Dedication: Gerrit Bon
					SAMRO	Levy (1992a, 303)	
						Malan et al. (1984g, 316)	
						Mallows (1979, 45)	
Olivier	Gerrit	1945	*	Organ Sonata (1975)	PC (2017)	Jordaan (2008, 1 & 101)	Student composition
					SACat		
Oxtoby	Charles Francis	1912	1978	Treble Recorder Sonata, Op.42 (1960)	SAMRO	Levy (1992a, 305)	-
						Malan et al. (1984h, 378)	
				Descant Recorder Sonata, Op.43 (n.d.)	SAMRO	Levy (1992a, 305)	-
						Malan et al. (1984h, 378)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
Pantcheff	Richard	1959	*	Cello Sonata, Op.2 (1984)	PC (2017a)	Pantcheff (2017b)	-
					Web		
				Sonata for Stringed Instrument and Organ (or Piano) - *Chorale Sonata,* Op.65 (2005)	PC (2017a)	Pantcheff (2017b)	-
					Web		
				Organ Sonata, Op.67 (n.d.)	PC (2017a)	Pantcheff (2017b)	-
					Web		
				Sonata for Bassoon and Organ (or Piano), Op.69 (2008)	PC (2017a)	Pantcheff (2017b)	-
					Web		
				Sonata for Violin and Organ, Op.74 (2010)	PC (2017a)	Pantcheff (2017b)	-
					Web		
					Worldcat (Audio)		
				Organ Sonata - *Trio Sonata,* Op.95 (2015)	PC (2017a)	Pantcheff (2017b)	-
					Web		
Phillip	Lance	1973	*	Flute Sonata (2004)	PC (2019)	Pauw (2015, 155)	Also titled *Rhapsody for Flute and Piano*
Potgieter	*Laurie*	1944	1995	Trumpet Sonata (1979)	SAMRO	Levy (1992a, 313)	Dedication: Stephanus Potgieter
				Clarinet Sonata No.1 (1982)	SABC	Hartshorne (1989, 107-111 & 151)	Dedication: Heinrich Armer
					SAMRO	Die Oorsese Musiekbeurs... (1983, 33)	
						Levy (1992a, 313)	
						Steltzner (2016, 145)	
				Clarinet Sonata No.2 (1983)	SABC	Levy (1984a, 93)	Dedication: Heinrich Armer
					SAMRO	Levy (1992a, 313)	
						Hartshorne (1989, 112-115 & 152)	
						Steltzner (2016, 145)	
Prins	Ary	-	-	Violin Sonata (before 1947)	-	Van den Berg (1976, 122)	-
				Cello Sonata (before 1947)	-	Van den Berg (1976, 144)	-

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
Prinsloo	Franco	1987	*	Violin Sonata (2013) [incomplete]	PC (2017)	-	Arranged to *Tenebris Igni* in 2013
				Viola Sonata (n.d.) [in progress]	PC (2017)	-	-
Proudman	Joseph Francis	1866	1945	Violin Sonata (n.d.)	-	Malan (1986a, 143)	-
Rainier	Priaulx	1903	1986	Viola Sonata (1945)	FZvdM	Amis (1955, 356)	Dedication: Winifred Copperwheat
					ISAM	Blake (2002, 93)	Some sources state 1946 completion
					SABC	Blake (2002/2003, 38)	
					SACat	Broe (2007, 69)	
					SACat (Audio)	Hart (1968, 56)	
					SAMRO	Kemp, Van der Spuy & Vickers (2017)	
					UCT SAMC	Kruger (2009, 8 & 15)	
					UCT SC	Lehman (2003, 134-135)	
						Levy (1992a, 318)	
						Malan (1986b, 162)	
						Mallows (1979, 38)	
						Opie (1988, 77 & 89)	
						Paxinos (1994b, 165)	
						Rickards (2003, 78-79)	
						SA Composers (2017)	
						Smith (1982, 7, 29-34 & 89)	
						Smith (1987, 24-26)	
						Smith (1988, 52)	
						Van den Berg (1976, 262)	
						Van der Merwe (1958, 271)	
						Van der Merwe & Van de Graaf (1974, 167)	
						Van der Spuy (1979b, 10)	
						Van der Spuy (1988, 40, 53-66, 73, 167-174, 383 & 393)	
						Van der Spuy (2003, 110 & 115)	
						Van der Vyver (2010, 94)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
						Van Rhyn (2010, 13)	
						Van Rhyn (2011, 29)	
						Van Rhyn (2013, 144)	
						Warnaby (2003, 28)	
Randell	Edwin	1974	*	Clarinet Sonatina (1994)	FZvdM	Van der Spuy (1994, 4)	Dedication: Henk Temmingh
					PC (2017)		Some sources state sonata not sonatina
					SACat		
Reddy	*Surendran*	1962	2010	Violin Sonata - *F-A-I-R-P-L-A-Y* (2007, extended 2009)	Web	Lucia (2017)	Dedication: Michael Yona Wiener
						Van der Merwe (2016, 24-25 & 77-80)	
Rees	Sydney Harcourt	1870	1927	Organ Sonata (n.d.)	-	Snyman (1986, 171)	-
Roosenschoon	*Hans*	1952	*	Concertino for Piano and String Orchestra (1972) [II: Sonatina]	SACat	-	-
					SAMRO		
Rorke	Peter	1928	1998	Violin Sonata (1948)	-	Malan et al. (1986a, 194)	-
						Rudolph (1978, 239)	
Rosenbloom	Sydney	1889	1967	Violin Sonata in C minor, Op.10 (1912)	FZvdM	Malan (1986c, 196)	Dedication: Anton Maaskoff
					ISAM	Mallows (1979, 33)	
					SACat	Van den Berg (1976, 262)	
					SACat (Audio)	Van der Merwe (1958, 283)	
					UCT SAMC	Van der Merwe & Van de Graaf (1974, 178)	
						Venter (1986, 27)	
Schelpe	Edmond	1886	1961	Organ Sonata - *Allegro de Sonate* (n.d.)	-	Jackson (1986, 211)	-
Schneider	Ulmont Victor	1923	-	Sonatina for Chamber Group (1965)	-	Malan et al. (1986b, 215)	-
				Organ Sonata - *Trio Sonata* (1953)	-	Malan et al. (1986b, 215)	-
Schonken	Antoni	1987	*	Recorder Sonatina (2012)	PC (2017)	-	-
Scott	Douglas Walter	1978	*	Flute Sonata (2015)	PC (2017)	Pauw (2015, 146)	-

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
Sim	Isobel	-	-	Bassoon Sonata, Op.36 (1978)	SABC	-	Dedication: Ruth Whitehead
				Violin Sonata (n.d.)	NARSSA	-	-
Simon	D. J.	-	-	Violin Sonata (1952)	-	Mallows (1979, 34)	Student composition
Simon	*John*	1944	*	Sonatina for Solo Flute, Op.14 (1967, revised 1979)	DOMUS	Heunis (2002, 54-55 & 58)	-
					PC (2017)	SA Composers (2017)	
					SACat	Simon (2016)	
					SAMRO	Stephenson (2012, 55 & 57)	
					SU DC		
					Web		
				Sonatina for Two Flutes, Op.14a (1967, revised 1979)	DOMUS	Dedman (2018, 26)	Arrangement of Sonatina for Solo Flute, Op.14 (1967)
					PC (2017)	Heunis (2002, 55)	-
					SACat	SA Composers (2017)	
					SAMRO	Simon (2016)	
					SU DC	Stephenson (2012, 68 & 86)	
					Web		
				Bassoon Sonata, Op.36 (1978)	DOMUS	SA Composers (2017)	-
					PC (2017)	Simon (2016)	
					SACat		
					SACat (Audio)		
					SAMRO		
					Web		
Snyman	Pieter	1937	-	Violin Sonata (n.d.)	SAMRO	Levy (1992a, 347)	-
						Rudolph (1982, 627)	
Stephenson	Allan	1949	*	Sonatina for Violin and Percussion (2001)	PC (2017)	Smith (2013, 87)	Scored for violin, timpani, tam-tam, triangle, suspended cymbal, snare drum, xylophone and tambourine
					SAMRO		
					Worldcat		

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
				Sonatina for Cello and Double Bass (2004)	PC (2017)	Roos (2005, 15)	Dedication: Peter and Leon, "Have fun Guys"
					SACat		
					SAMRO		
					UCT SAMC		
				Sonata for Solo Cello (2013)	PC (2017)	-	-
					Worldcat		
[Stevenson]	*[Ronald]*	1928	2015	Violin Sonata (1947)	Web	Fraser (2017)	English composer who stayed and lectured in South Africa for some time in the 1960s during which time some of the compositions listed here were completed
				Harpsichord Sonata (1968)	SACat	-	Alternatively scored for piano
				Harp Sonata - *Duo Sonata* (1971)	Worldcat	-	-
Stockton	Noel	1930	*	Viola Sonata (2012)	PC (2017)	-	-
Taljaard	Hannes	1971	*	Violin Sonata (2003)	SAMRO	-	-
Temmingh	*Henk*	1939	*	Clarinet Sonatina in G major (1966-69)	PC (2017)	Hartshorne (1989, 121-131, 151 & 153)	Student composition
					SACat (Audio)	Levy (1992a, 380)	The work was initially unaccompanied; the piano part was only added later
						Luitingh (2010, 36)	
						Malan et al. (1986c, 326)	
						Mallows (1979, 47)	
						SA Composers (2017)	
						Steltzner (2016, 145)	
				Violin Sonata (1987)	NARSSA	Some New Works (1987, 113)	Commissioned: SAMRO
					PC (2017)	Levy (1992a, 380)	Dedication: Ochse-Bothma Duo
					SABC	SA Composers (2017)	
				Sonatina for Flute and Orchestra (before 1989)	SACat (Audio)	-	-

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
				Organ Sonata in D major (2009)	PC (2017)	Jordaan & Temmingh (2009, 64)	-
						Luitingh (2010, 65)	
						Roos (2011, 81)	
Temmingh	Roelof	1946	2012	Sonatina for Flute and Guitar (1977)	SABC (Audio)	Kinsey (2009, 35-44 & 259-260)	Dedication: Eva Tamassy and Uliano Marchio
					SACat (Audio)	Lüdemann (1987, 168, 171 & 185-186)	-
					SAMRO	Malan et al. (1986d, 328)	
						Pauw (2015, 137, 152 & 167)	
						Stephenson (2012, 69 & 87)	
				Oboe Sonata (1982)	SABC	Gerber (2010, 119)	-
					SAMRO	Lüdemann (1987, 170-176 & 185)	
						Lüdemann (2017a)	
						SA Composers (2017)	
				Sonatina for Oboe and Guitar (1988)	SAMRO	Gerber (2010, 120)	-
						Kinsey (2009, 260)	
						Levy (1992a, 384)	
						Lüdemann (1996, 61)	
				Violin Sonata (1993)	DOMUS	Franke (2011, 11-12)	Commissioned: SAMRO, for the Christian Altenburger Violin Masterclasses of 1993
					SABC	Grové & Van Rensburg (1997, 68-69)	Dedication: Gina Beukes and Melanie Horne
					SABC (Audio)	Levy (1995b, 84)	Some sources state 1992 completion
					SACat	Lüdemann (1996, 59-61)	
					SACat (Audio)	Lüdemann (1998, 83)	
					SAMRO	Lüdemann (2008, 680)	
						Lüdemann (2017a)	
						Martens (2017, 138)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
						SA Composers (2017)	
						Theunissen (2014, 9-28 & 63-67)	
						Viljoen (1996, 144)	
				Clarinet Sonata (n.d.)	SAMRO	-	-
Tregarthen	William Coulson	1856	1942	Organ Sonata in A minor (1877)	-	Malan (1986d, 382)	-
Ueckermann	*Ernst*	1954	*	Sonata for String Sextet - *Sonata una Fantasia* (1987)	PC (2017b)	Ueckermann (2017a)	-
					Web		
				Cello Sonata - *Xosha-Xosha* (1994)	PC (2017b)	Ueckermann (2017a)	-
					Web		
					Worldcat (Audio)		
Van der Hoven	Wikus	1983	*	Alto Saxophone Sonata - *Sonata Diabolik* (2001)	PC (2017)	Van der Hoven (2004a, 170)	-
						Van der Hoven (2004b, 170)	
Van der Merwe	*Johann*	-	-	Sonata for Flute, Piano and Cymbal (n.d.) [withdrawn]	-	Pauw (2015, 155)	-
						Stephenson (2012, 110)	
Van der Watt	Niel	1962	*	Clarinet Sonata (2012)	SAMRO	Bester (2014, 59)	Commissioned: SAMRO Foundation, for Matthew Lombard
						Steltzner (2016, 147)	
				Soprano Saxophone Sonata (2012)	SAMRO	Bester (2014, 59)	Commissioned: SAMRO Foundation, for Matthew Lombard
						Schürmann (2015, 55)	
Van Dijk	Péter Louis	1953	*	Sonatina for Solo Accordion (1973)	SAMRO	Moss (2017a, 143)	-
				Horn Sonata No.1 (1974)	SAMRO	Levy (1992a, 408)	Some sources state horn solo and not accompanied horn
						Moss (2017a, 145)	
				Horn Sonatina No.1 (1974)	SACat Audio	Levy (1992a, 408)	-
					SAMRO		
Van Dijk	*Matthijs*	1983	*	Violin Sonata - *Three Poems for Her* (2003)	PC (2017)	Van Dijk (2003, 171)	-
					Web	Van Dijk (2016)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
				Viola Sonata No.1 (2012)	PC (2017)	Van Dijk (2016)	-
					Web		
				Viola Sonata No.2 - *Stay Awake!* (2012)	PC (2017)	Van Dijk (2016)	Commissioned: SAMRO Endowment for the National Arts 2012, for Jeanne-Louise
					SAMRO		Also subtitled *Sukulala* or *Don't Sleep*
					Web		
					Worldcat (Audio)		
				Cello Sonata (n.d.) [in progress]	PC (2017)	-	-
Van Oostveen	*Klaas*	1911	1992	Sonata for Violin and Viola, Op.55 (1970)	SAMRO	Levy (1992a, 416)	Dedication: Walter Mony and Kees Peters
						Malan et al. (1986e, 424)	
						Smith (1982, 90)	
						Van der Vyver (2010, 101)	
						Van Zuilenburg (1999, 307 & 320-324)	
				Sonata for Two Clarinets, Op.69 (1981)	SAMRO	Hartshorne (1989, 132-141 & 152)	Dedication: Mario and Augusto Trinchero
						Levy (1992a, 416)	
						Malan et al. (1986e, 424)	
						Steltzner (2016, 144)	
						Van Zuilenburg (1999, 38)	
				Sonatina for Solo Flute, Op.76 (1983)	SACat	Heunis (2002, 55 & 58)	Dedication: Maria Du Plooy
					SAMRO	Levy (1992a, 416)	
						Stephenson (2012, 55 & 57)	
Van Rensburg	*Étienne*	1963	*	Clarinet Sonatina (1988)	PC (2016)	Pitfield (1990, 1-3)	Dedication: Spencer Pitfield
					SACat	Steltzner (2016, 146)	
					SACat (Audio)	Webb (2005, 101)	
					SAMRO		
				Clarinet Sonata - *'n Joernaal in 3 Siklusse en 7 Afdelings* , W21 (1991)	PC (2016)	Levy (1993b, 152)	-
					SACat (Audio)	Steltzner (2016, 146)	
						Van Rensburg (1996b, 44)	
						Webb (2005, 101)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
				Sonata for Flute and Harp - *Waar die Soet Stroom*, W27 (1993)	PC (2016)	Grové & Van Rensburg (1999, 68)	-
					SACat (Audio)		
				Flute Sonata, W42 (1996)	PC (2016)	Blake (1999/2000, 144)	-
					ISAM	Pauw (2015, 155)	
					SACat	Stephenson (2012, 62 & 66)	
					SAMRO		
				Six Triosonatas for Solo Organ (2003)	PC (2016)	Jordaan (2008, 103)	-
Van Wyk	*Arnold*	1916	1983	Violin Sonata in G minor (1932) [withdrawn]	DOMUS	Henning (1975, 2)	Juvenilia
						Muller (2008b, 9)	Some sources state 1935 completion
						Muller (2014, 635 & 680)	
						Strauss (2013, 546)	
						Temmingh (1965, 2)	
						Temmingh (1974, 51)	
						Temmingh & Malan (1986, 435)	
						Thom Wium (2013, 101)	
						Van Blerk (1986, 768)	
				Violin Sonata in G minor (1932) [incomplete]	DOMUS	Muller (2014, 626 & 680)	-
				Cello Sonata in A minor (c. 1933) [incomplete]	DOMUS	Muller (2014, 295, 651, 676 & 684)	Juvenilia
				Cello Sonata (c. 1934) [incomplete]	DOMUS	Henning (1975, 2)	Juvenilia
						Muller (2014, 648 & 682)	Some sources state 1935
						Temmingh (1965, 2)	
						Temmingh (1974, 51)	
						Temmingh & Malan (1986, 435)	
						Van Blerk (1986, 768)	
				Violin Sonata in A major (c. 1937) [incomplete]	DOMUS	Muller (2014, 660, 675 & 683)	Juvenilia

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
				Violin Sonata (1939) [withdrawn]	DOMUS	Hart (1968, 64)	Some sources state 1940 completion
					SABC (Audio)	Henning (1975, 2)	
						Muller (2008a, 65)	
						Muller (2014, 7, 16, 305, 741 & 831)	
						Oosthuizen (2014, 188)	
						Temmingh (1965, 2)	
						Temmingh (1974, 51)	
						Temmingh & Malan (1986, 435)	
				Violin Sonata in A minor (n.d.) [incomplete]	DOMUS	Muller (2014, 670)	Juvenilia
				Violin Sonata in D minor (n.d.) [incomplete]	DOMUS	Muller (2014, 647)	Juvenilia
				Violin Sonata in G minor (n.d.) [incomplete]	DOMUS	Muller (2014, 638)	Juvenilia
Van Wyk	*Carl*	1942	*	Violin Sonata (1968)	FZvdM	Prain (2017)	-
					PC (2017)	Levy (1992a, 426)	
					SABC	Malan et al. (1986f, 439)	
					SACat	Rudolph (1982, 629)	
					SACat (Audio)	Shuttleworth (1987, 194)	
					SAMRO		
				Clarinet Sonatina (1972-73)	PC (2017)	Hartshorne (1989, 142-150 & 152)	-
					SAMRO	Levy (1992a, 426)	
						Malan et al. (1986f, 439)	
						Steltzner (2016, 145)	
				Sonata for Strings and Castanets (1980)	PC (2017)	Gerber (2010, 125)	Commissioned: SAMRO
					SAMRO	Levy (1983, 62 & 64)	Dedication: Deanna Blacher
						Levy (1992a, 425)	Some sources state 1978 completion, other 1982
						Malan et al. (1986f, 440)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
				Organ Sonata (1983)	PC (2017)	Jordaan (2008, 103)	-
					SAMRO	Levy (1983, 64)	
						Levy (1992a, 426)	
						Malan et al. (1986f, 439)	
				Sonata for Piano and Percussion (1984)	FZvdM	Levy (1992a, 426)	-
					PC (2017)		
					SAMRO		
				Organ Sonata - *Romantic* (2012)	PC (2017)	-	-
Van Zuilenburg	Paul Loeb	1926	2017	Flute Sonata (1965)	SACat	-	-
				Violin Sonatina (1982)	SACat	Persoonlike Aktiwiteite... (1993, 117)	-
					SAMRO	Profiel: Unisa... (1996, 8)	
						Van der Spuy (1998, 191)	
				Descant Recorder Sonatina - *Sonatina Lieta* (2005)	PC (2017)	-	Dedication: Natalie Theron
					FZvdM		
					SACat		
					SAMRO		
				Treble Recorder Sonatina (2005)	FZvdM	-	-
					SACat		
					SAMRO		
Van Zyl	Lorett	1949	*	Sonatina for Wind Ensemble (1970)	PC (2017)	Mallows (1979, 19)	Student composition
							For six performers
Vietri	*Phillip*	1955	*	Clarinet Sonata (1978) [incomplete]	PC (2017)	-	-
Von Booth	Carl (Karl) Edmund Otto	1842	1923	Organ Sonata - *Sonata Quasi Fantasia* (1875)	FZvdM	Godschalk (1981, 6-7)	-
					Worldcat	Luitingh (2010, 26)	
						Malan (1986f, 455)	
						Van der Merwe (1958, 77)	
						Van der Merwe & Van de Graaf (1974, 26)	
						Wolpowitz (1969, 152)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
				Violin Sonata (before 1878)	Worldcat	Reid (1971, 246-247)	-
				Violin Sonata in D major (n.d.)	-	Malan (1986f, 455)	-
						Wolpowitz (1969, 152)	
				Violin Sonata in A minor (n.d.)	-	Malan (1986f, 455)	-
						Wolpowitz (1969, 152)	
Vorster	Alfred	1983	*	Sonata for Solo Trumpet (n.d.) [withdrawn]	PC (2017)	-	-
Wallbridge	Richard	-	1982	Violin Sonata in A major (n.d.)	SAMRO	Levy (1992a, 440)	-
Wapenaar	Timon	-	*	Sonata for Viola and Harpsichord (c. 2012)	Web	Wapenaar (2017)	-
Watt	*Martin*	1975	*	Violin Sonata No.1 (1993)	DOMUS	Levy (1994a, 146)	Commissioned: UNISA, for the Third International String Competition, 1996
					PC (2017)	Levy (1995b, 84)	Student composition
					ISAM	SA Composers (2017)	
					SABC	Smith (2013, 26)	
					SACat	Viljoen (1996, 138 & 144)	
					SACat (Audio)	Watt (2012)	
					SAMRO		
					UCT SAMC		
					Web		
				Treble Recorder (or Flute) Sonatina (1999)	PC (2017)	Blake (1999/2000, 144)	Commissioned: SAMRO Endowment for the National Arts, 1999
					SAMRO	SA Composers (2017)	
					Web	Stephenson (2012, 62 & 66)	
						Watt (2012)	
				Violin Sonata No.2 (2012)	PC (2017)	SA Composers (2017)	Some sources state 2013 completion
					Worldcat		
				Sonata for Solo Flute (2013)	PC (2017)	Pauw (2015, 154-155, 164 & 167)	-
					Worldcat	SA Composers (2017)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
Wegelin	*Arthur Willem*	1908	1995	Flute Sonata, Op.4 (1943, revised 1951)	FZvdM	Levy (1992a, 447)	Some sources state 1947 completion
					SABC	Malan (1986g, 467)	
					SACat	Mallows (1979, 44)	
					SAMRO	SA Composers (2017)	
						Smith (1986, 90-93 & 108)	
						Stanford (1988, 196-214, 623 & 628)	
						Stanford (1988/1989, 106)	
						Stephenson (2012, 62 & 64)	
				Violin Sonata, Op.24 (1978)	FZvdM	Levy (1992a, 447)	Dedication: Derek Ochse
					NARSSA	Malan (1986g, 468)	Some sources state that it was dedicated to André Strydom and Elizabeth Rennie
					SABC	Potgieter (1995, 66)	
					SACat	SA Composers (2017)	
					SACat (Audio)	Slot (2003, 75)	
					SAMRO	Stanford (1988, 235-251, 627 & 630)	
						Stanford (1988/89, 106)	
				Viola Sonata, Op.67 (1984)	SABC	Levy (1992a, 447)	Dedication: Koos Human
					SACat	Viljoen et al. (1993, 192)	Some sources state Op.45
					SAMRO	Stanford (1988, 631)	Some sources state that it was not completed
						Stanford (1988/1989, 107)	
						Van der Vyver (2010, 95)	
				Violin Sonata (n.d.)		Levy (1992a, 299)	Pedagogical piece composed under the pseudonym "Oom Willem"
Wilding	*James*	1973	*	Violin Sonata (2004)	PC (2016)	Smith (2013, 27-28)	Dedication: Semmy Stahlhammer
					Web	Wilding (2017)	
				Sonata for Flute and Guitar (2013)	PC (2016)	Wilding (2017)	Dedication: Jane and Steve
					Web		
				Baritone Saxophone Sonata (2015)	PC (2016)	Wilding (2017)	-
					Web		

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
Wolfson	*Michael*	1937	*	Fantasia, Sonata and Serenade for Strings (1964)	SAMRO	Levy (1992a, 452)	-
				Violin Sonatina - *Little* (n.d.)	Web	Allentoff (2017)	-
				Cello Sonata (n.d.)	Web	Allentoff (2017)	Dedication: Marian Lewin
Yiatses	Thanassius	-	-	Sonata Movement for String Trio (c. 1965)	UCT SC	Mallows (1979, 5)	Student composition
Zaidel-Rudolph	*Jeanne*	1948	*	Cello Sonata - *Four Minim* (1982, revised 1992)	DOMUS	Albertson & Hannah (2016)	Commissioned: SABC
					SACat	Clough (1987, 210)	Dedication: Mark Drobinsky
					Web	Ferreira (1995, 13, 188 & 223)	Some sources omit "sonata" in the title
						Jorritsma (2001, 19, 28-29 & 42)	
						Lesićnik (1986, 53-75)	
						Levy (1983, 64)	
						Levy (1991b, 183)	
						Levy (1992a, 456)	
						Levy (1992c, 171)	
						Levy (1993a, 62)	
						Maritz (1989, 615)	
						New Music Publications (1991, 16)	
						Paxinos (1994a, 147)	
						Rörich (1992b, 993)	
						Stroux (1987, 116)	
						Van Rensburg (1989, 8)	
						Zaidel-Rudolph (2015)	
Zorgman	Willem	1903	1981	Organ Sonata - *Koraalsonate* No.1, Op.36 (n.d.)	-	Jordaan (2008, 104)	Dedication: C. de Wolf
						Levy (1992a, 459)	
						Van Schoor (2014, 61 & 158)	
				Organ Sonata - *Koraalsonate* No.2, Op.41 (n.d.)	-	Jordaan (2008, 104)	-
						Levy (1992a, 459)	
						Van Schoor (2014, 61 & 158)	

Surname	Name	Born	Died	Other sonatas	Score/audio	Sources	Notes
				Organ Sonata - *Koraalsonate* No.3, Op.67 (n.d.)	-	Jordaan (2008, 104) Levy (1992a, 459) Van Schoor (2014, 61 & 158)	-
				Organ Sonata - *Koraalsonate* No.4, Op.73 (n.d.)	-	Jordaan (2008, 104) Levy (1992a, 459) Van Schoor (2014, 61 & 158)	-

Appendix C – Details on archives, documentation centres, libraries and catalogues

Abbreviation	Archives, libraries, documentation centres and catalogues
DOMUS	Documentation Centre for Music at Stellenbosch University, Stellenbosch, South Africa
FZvdM	F. Z. van der Merwe Sheet Music Collection at the University of Pretoria, Pretoria, South Africa
ISAM	Information Centre for Southern African Music at North-West University, Potchefstroom, South Africa
NALN	Nasionale Afrikaanse Letterkundige Museum en Navorsingsentrum, Bloemfontein, South Africa
NAROM (Audio)	National Register of Audio-Visual Material at the National Archives and Records Service of South Africa, Pretoria, South Africa
NARSSA	National Archives and Records Services of South Africa, Pretoria, South Africa
PC	Personal communication with composers or their immediate family members
QC SC	Special Collections of Queens College at City University of New York, New York, United States of America
SABC	Archive of the South African Broadcasting Corporation, Johannesburg, South Africa
SABC (Audio)	Audio sources in the Archive of the South African Broadcasting Corporation, Johannesburg, South Africa
SACat	South African Union Catalogue (database of sources available in South African libraries)
SACat (Audio)	Audio sources in the South African Union Catalogue
SAMRO	Archive of the South African Music Rights Organisation, Johannesburg, South Africa
SNB	Schweizerische Nationalbibliothek, Bern, Switzerland
SU DC	Stellenbosch University Digital Collections, Stellenbosch, South Africa
UCT SAMC	South African Music Collection at the University of Cape Town, Cape Town, South Africa
UCT SC	Special Collections of the University of Cape Town, Cape Town, South Africa
UW SC	University of the Witwatersrand Special Collections, Johannesburg, South Africa
Web	Official websites of composers or organisations in custody of their estates
Worldcat	World Union Catalogue (database of sources available in libraries worldwide)
Worldcat (Audio)	Audio sources in World Union Catalogue
ZBZ	Zentralbibliothek Zürich, Switzerland

Appendix D – Structural content of Hendrik Hofmeyr's sonatas

Movements (M.)	Form	Sections	Content	Notes
Sonata for Two Pianos (2004)				
I. *Maestoso - Allegretto melanconico*	Free first-movement form	Introduction: *Maestoso*	-	Based on motive *x*, which serves as motto and bridge between different sections of the work
		Exposition	Theme 1: *Allegretto melanconico*, lyrical	Comprises *x* in part
			Theme 2: March-like	-
		Codetta	Combination of theme 1, theme 2 and *x*	-
		Development	Alternation of transformed versions of themes 1 and 2	Theme 2 is transformed to lyrical character of theme 1, while theme 1 is transformed to march-like character of theme 2
			Contrapuntal combination of transformed versions of themes 1 and 2 into single line	-
			Return of material from introduction and codetta	-
		Recapitulation	Ends with reference to *x*	-
II. *Scherzo a specchio: Vorticoso - Alla marcia - Tempo primo*	Ternary form	*A*	Theme 1: *Perpetuum mobile*, mirror canon	-
		B	Theme 2: March	Based on theme 2 of M. I
				Further subdivision into $aba_1b_1a_2$ possible
		A_1	Varied return of theme 1	Inversion of material from *A*
			Varied return of theme 2	Brief reference
III. *Largo con rubato - Più mosso*	Free ternary form	*A*	Theme 1: *Misterioso*, trance-like	-
		B	Theme 2: Expressive	-
			Theme 3: Expressive	-
			Varied return of theme 2	-
			Combination of themes 1 and 3	-
		A_1	Varied return of theme 1	Climactic
		Coda	Varied return of theme 2	-
			Varied return of theme 3	-
			Varied return of theme 1	-
IV. *Allegro energico - Andante espressivo - Tempo primo*	Varied sonata-rondo form	Introduction	Motive *y*: Block chords	Motive *y* serves as motto in the movement and returns as bridge between different sections, but not between *B* and *C*, or B_1 and C_1
		A	Theme 1	-
		B	Theme 2	Can be combined with *C* to form single section

Movements (M.)	Form	Sections	Content	Notes
		C	Theme 3	Can be combined with *B* to form single section
		A_1	Varied return of theme 1	-
		D	Theme 4: Lyrical	Contrasts with themes 1 to 3
			Variation of *x* from M. I	-
		A_2	Varied return of theme 1	-
		B_1	Varied return of theme 2	Can be combined with C_1 to form single section
		C_1	Varied return of theme 3	Can be combined with B_1 to form single section
		Coda	Contracted theme 4 combined with themes 1 to 3	-
			Concluding reference to *x* from M. I	-
Other	-			Neo-Classical sonata
				M. III: Nocturnal
Sonata for Flute and Piano (2006)				
I. *Liberamente - Vivo - Liberamente - Vivo*	Free first-movement form	Introduction	Announcement and development of five-note motive (*x*)	Motive *x* is based on Bushman song in the Bleek Collection, Iziko Museum, Cape Town
		Exposition	Theme 1	-
			Theme 2	-
			Theme 3	-
			Motive *x* as bridge	-
		Development	Fugal combination of themes 1 to 3	-
			Conflation of *x* and theme 3	-
		Recapitulation	Varied return of theme 1	-
			Varied return of theme 3	-
			Varied return of theme 2	-
		Coda	Return of transformed material of theme 1 from development	-
II. *Sognante*	*ABABAB*	*A*	Theme 1: Broad, arching	Based on *x*
		B	Theme 2: Fragmented	-
		A_1	Elaborated return of theme 1	-
		B_1	Varied return of theme 2	-
		A_2	Canonic return of theme 1	-
		B_2	Varied return of theme 2	-

Movements (M.)	Form	Sections	Content	Notes
III. *Energico - Diafano - Tempo primo*	Varied sonata-rondo form	*A*	Theme 1	Based on *x*
		B	Theme 2	Octatonic exploration of *x*
		A_1	Varied return of theme 1	-
		C	Theme 3	Based on theme 1 of M. I
			Return of *x* in original form	-
		B_1	Combination of theme 2 with material from M. II	-
		A_2	Return of theme 1	-
Other	-			All main themes of sonata are related to *x*
				M. III: Dance-like with irregular metre
Sonata for Horn and Piano (2006)				
I. *Sognante - Luminoso - Sognante - Pregando - Sognante - Tranquillo - Luminoso - Sognante - Pregando*	Free first-movement form	Introduction: *Sognante*	Motive *x*: Accompanying figure	-
		Exposition	Theme 1: *Luminoso*	Related to theme 2 and also features *x*
			Bridge passage	-
			Theme 2: *Pregando*	Related to theme 1 and also features *x*
			Codetta	-
		Development	Based on material from introduction and theme 2	-
		Recapitulation	Canonic return of theme 1	-
			Bridge	Based on bridge of exposition and motives from introduction
			Return of theme 2	-
		Coda	Based on material from development section	-
II. *Lento e solenne - Più agitato - Maestoso - Tempo primo*	Variations in ternary form	Variation 1: *Lento e solenne*	-	Introductory character
		Variation 2: *Lento e solenne*	-	
		Variation 3: *Lento e solenne*	-	Paired with variation 4
		Variation 4: *Lento e solenne*	-	Paired with variation 3

Movements (M.)	Form	Sections	Content	Notes
		Variation 5: *Lento e solenne*	-	Paired with variation 6 and based on variations 3 to 4
		Variation 6: *Lento e solenne*	-	Paired with variation 5 and based on variations 3 to 4
		Variation 7: Più agitato	-	Resembles middle section of ternary design
		Variation 8: Più agitato	-	Resembles middle section of ternary design
		Variation 9	-	Cadenza character
		Variation 10: Maestoso	-	Based on combination of variations 1 and 2
		Variation 11	-	Paired with variation 12 and based on material of variations 3 to 4
		Variation 12	-	Paired with variation 11 and based on material of variations 3 to 4
		Variation 13	-	
		Variation 14	-	Functions as coda
III. *Energico - Vivace con brio - Alla marcia - Vivace con brio - Energico - Vivace con brio*	Elaborated and palindromic ternary form	*Introduction*	Horn call motive (*y*)	-
		A: Vivace con brio	Theme 1	Based on *y*
		B: Sardonic march, with secondary ternary structures	Theme 2	-
			Theme 3	-
			Varied return of theme 2	-
			Varied return of theme 3	-
			Varied return of theme 2	-
			Varied return of theme 3	-
			Theme 4	-
			Varied return of *y*	-
			Varied return of theme 4	-
		A_1: Vivace con brio	Reprise of *A*	Based on *y*
			Varied return of *y*	-
Other	-			Traditional three-movement sonata

Movements (M.)	Form	Sections	Content	Notes
Sonata for Violin and Piano No.1 (2008)				
I. *Dialoghi: Minaccioso - Veemente - Sognante - Tempo primo - Sognante*	Free first-movement form	Introduction: *Minaccioso*, brief	Combination of motto motive (*x*) with theme 1 of exposition	-
		Exposition	Theme 1: *Veemente*, vigorous	-
			Bridge based on *x*	-
			Theme 2: *Sognante*, lyrical	-
			Theme 3: Opalescent	-
		Development	Alternations of *x* and theme 1	Based on material from introduction
			Development of theme 1 motives	-
			Combination material from bridge, motives of theme 1 and *x*	-
		Recapitulation	Fugal exploration of theme 1	-
			Alternation theme 2 with theme 3 and *x*	-
		Coda	Alternation theme 3 and *x*	-
II. *Variazioni canoniche: Tranquillo*	Theme and variations	Theme	-	Folk-like character
		Variations 1 to 5	-	Piano material based on violin material of each previous variation
		Variations 6 to 7	-	Recapitulation of theme
III. *Perpetuum mobile: Energico*	Modified rondo form	*A*	Motive *x*	-
			Theme 1: Percussive, cross-rhythms	Theme 1 functions as *ritornello*
		B	Theme 2: Playful, canonic	-
		A_1	Varied return of theme 1	-
		C	Theme 3: Hexatonic	-
			Combination of theme 3 and material from theme 2	-
		D	Motive *x*	-
			Theme 4: Climactic	-
			Bridge based on theme 3	-
		A_2	Combination of themes 1 to 4	Functions as coda
			Motive *x*	-

Movements (M.)	Form	Sections	Content	Notes
Other	-			M. 1: Alternation of themes important, but avoidance of return of opening key in recapitulation
Sonata for Violin and Piano No.2 (2008)				
Same as Flute Sonata				
Sonata for Cello and Piano (2013)				
I. *Fluido - Appassionato*	Free first-movement form	Exposition	Theme 1: Floating	Based on descending and ascending open fifth motive (*x*)
			Cello cadenza	-
			Theme 2: *Appasionato* , dark	Based on descending and ascending open fifth motive (*x*)
			Theme 3: Lyrical	-
		Development	Contrapuntal combinations of themes 1 and 2	Alternated with imitative development of theme 3
			Imitative development of theme 3	Alternated with contrapuntal combination of themes 1 and 2
			Cello cadenza	Brief
		Recapitulation	Varied return of themes 1 to 3	-
		Coda	Varied return of theme 3	-
			Varied return of theme 2	-
II. *Ciaccona canonica: Grave*	Palindromic theme and variations, with canonic imitation over harmonic pattern	Theme	-	Solo cello
		Variations 1 to 6	-	New material cello, while piano part is based on cello material of each previous variation
		Variations 7 to 11	-	Cello material based on piano part of each previous variation
		Theme	-	Solo cello
III. *Quasi danza africana - Cantando*	Ternary form	Introductory material	Dance-like motive (*y*)	Irregular metre
		A	Theme 1	Based on descending and ascending open fifth motive (*x*) and other material from M. I
		B	Theme 2: *Cantando*	Based on theme 3 of M. I
			Cello cadenza	-
		A_1	Varied return of theme 1	-

Movements (M.)	Form	Sections	Content	Notes
		Coda	Combination theme 2 with *y*	-
			Varied return of themes 1 and 2	Brief reference to shared motive
Sonata for Clarinet and Piano (2013)				
I. *Moderato - Lugubre - Più mosso*	Free first-movement form	Exposition	Theme 1	Based on motive of arpeggiated major thirds and minor sixths (*x*)
			Theme 2: Wide arching	-
			Theme 3: Static	Accompanied by chords based on *x*
			Theme 4: *Lugubre*, dark, slow	Based on *x*
		Development	Combination themes 1 and 2	-
			Combination themes 2 and 3	-
			Canonic development of theme 4	-
		Recapitulation	-	Abbreviated, with ending based on *x*
II. *Sognante - Poco più mosso*	Ternary	*A*	Theme 1: Arched	-
		B	Theme 2: *Poco più mosso*, expressive	-
			Canonic cadenza	-
		A_1	Varied return of theme 1	Abbreviated, with canonic imitation
		Coda	Combination of themes 1 and 2 into new melody	-
III. *Con brio - Misterioso*	Free sonata-rondo form	*A*	Four themes: Theme 1 as *ritornello* alternated with themes 2 to 4	-
		B: Misterioso	Motive *x* from M. I	-
			Combination of *x* with theme 1 of M. II and theme 4 of M. I	-
		A_1	Varied return of *A*	
		Coda	Combination theme 1 of M. III with theme 1 of M. II	-
			Return of themes 2 to 4	Brief references in reverse order
Other	-			M. II: Slow, meditative
Sonata for Vibraphone and Marimba (2016)				
I. *Ciaccona: Solenne*	Variations in ternary form	Introduction	-	-
		Variations 1 to 12	-	Based on chromatically descending motive
		Coda	-	-

Movements (M.)	Form	Sections	Content	Notes
II. *Incantato*	Ternary form	*A*	Theme 1: Chorale, hushed, floating	-
		B	Theme 2	-
		A_1	Return of theme 1 combined with head motive of theme 2	-
		Coda	Based on head motives of themes 1 and 2	-
III. *Danzante*	Free sonata-rondo form	*A*	Theme 1: Angular, clusters	-
		B	Theme 2: Lyrical	-
		A_1	Abbreviated return of theme 1	-
		C	Fugal exploration of main material from M. I	-
		B_1	Expanded return of theme 2	-
		A_2	Varied return of theme 1	-
		D	Based on theme 1 from M. II, with accompaniment based on theme 1 of M. III	-
		Coda	Imitative development of theme 1	-
			Combination of theme 2 with material from *D* against combination of theme 1 with material from *C*	-
Other	-			Cyclic design with M. III based on material from M. I and M. II
Sonata for Viola and Piano (2017)				
I. *Meditabondo - Andante - Irrequieto*	Free first-movement form	Introduction	Theme 1: *Meditabondo*	Contains motive (*x*) later used as semiquaver figure
				Based on motive (*y*) that resolves around a central note
		Exposition	Theme 2: *Andante*, lyrical, contrapuntal	Countermelody based on material of theme 2
			Theme 3: *Irrequieto*, faster	Based on material from introduction
			Viola cadenza	-
		Development	Fugal development of theme 2	Countersubject based on *x*
			Combined fugal development of themes 2 and 3	-
			Climactic return of theme 1	-
		Recapitulation	-	-

Movements (M.)	Form	Sections	Content	Notes
II. *Fiabesco - Cullante*	Ternary form	*A*	Theme 1	Based on natural harmonics of the viola
			Theme 2	Based on *y*, with accompaniment based on theme 1
		B	Theme 3: Lullaby	Based on William Blake's *A Cradle Song*
		A_1	Varied reprise of *A*	-
		Coda	Juxtaposition of material from *A* and *B*	-
III. *Tempo di Waltzer*	Varied rondo form	*A*	Theme 1	Based on *y* and functions as *ritornello*
		B	Theme 2	-
		C	Theme 3	-
		A_1	Varied return of theme 1	-
		D	Theme 4	Based on *y*
		B_1	Varied return of theme 2	-
		A_2	Varied return of theme 1	-
		C_1	Varied return of theme 3	-
		D_1	Varied return of theme 4	-
		A_3	Varied return of theme 1	-
Other	-			Motive *y* has motto function and returns in varied forms throughout the work
				M. III: Melancholic waltz
Sonata for Double Bass and Piano - *Naka Ya Lethlaka* (2017)				
I. *Veemente - Liberamente quasi improvvisato - Solenne*	Free first-movement form	Introduction	Motive *x*: Vigorous with stressed tritone	-
			Motive *y: Quasi flauto* with opening tritone	Based on Pedi melody, serves as motto that returns throughout the work
			Alternation of *x* and *y*	Motives *x* and *y* make up most compositional material
		Exposition	Theme 1: Vehement	-
			Theme 2: Solemn	-
		Development	Contrapuntal development of theme 1	-
			Combination of themes 1 and 2	-
		Recapitulation	-	Fairly traditional
		Coda	Contrapuntal development of theme 1	-

Movements (M.)	Form	Sections	Content	Notes
II. *Misterioso*	Free arch form	*A*	Theme 1	Based on two ideas and natural harmonics
		B	Theme 2	Based on theme 1 of M. 1
			Brief reference to theme 1	-
		C	Theme 3: Solemn	-
			Varied return of theme 2	-
			Motive *y*	-
			Brief development of theme 1	-
		C_1	Varied return of theme 3	-
		B_1	Varied return of theme 2	-
		A_1	Varied return of theme 1	-
III. *Come una danza energica - Alla marcia*	Combination of arch and sonata-rondo form	*A*	Theme 1: Percussive, irregular metre	Based on *x*
		B	Theme 2: Percussive, irregular metre	Based on *y*
		A_1	Return of theme 1	-
		C	Theme 3: Jaunty march	Based on Swazi flute melody (motive *z*), with accompaniment based on *x*
		D	Theme 4: Sombre march	Based on elements of theme 3
		C_1	Combination *x*, *y* and *z*	-
		A_2	Varied return of theme 1	Based on A_1
		B	Varied return of theme 2	-
		A_3	Varied return of theme 1	Based on *A*
		Coda	Combination of themes 1 to 4	Motives of all sections juxtaposed and superimposed
Other	-			*Naka Ya Lethlaka* refers to a transverse flute of the Pedi people of Southern Africa
Sonata for Trombone and Piano (2018)				
I. *March: Alla marcia - Largo espressivo*	Palindromic sonata-rondo form	*A*	Theme 1: Sardonic march	-
		B	Theme 2: Athletic	Based on theme 1
		A_1	Combination of themes 1 and 2	-
		C	Theme 3: Lyrical, arched, canonic	-
		A_2	Combination of themes 1 and 2	Based on A_1

Movements (M.)	Form	Sections	Content	Notes
		B	Varied return of theme 2	-
		A_3	Varied return of theme 1	Based on *A*
II. Canonic variations: *Solenne*	Theme and variations	Introduction	-	Piano solo serves as *ritornello* between variations
		Variations	-	Piano material based on trombone material of each previous variation
III. Polka: *Scherzoso ma un po' pesante*	Sonata-rondo form	*A*	Theme 1	Based on non-thematic material of M. I and M. II
		B	Theme 2	Based on theme 1, and non-thematic material of M. I and M. II
		A_1	Varied return of theme 1	-
		C	Theme 3: Slower	Based on non-thematic material of M. I and M. II
		A_2	Varied return of theme 1	-
		B_1	Varied return of theme 2	-
		A_3	Varied return of theme 1	-
		Coda	Recalls theme 3	-
Other	-			Sonata as cycle also has sonata-rondo design, with macro ternary structures of M. I and M. III as ABA_1, and M. II as C

Appendix E – Hendrik Hofmeyr's fundamental harmonic entities and frameworks

In this appendix, some of the most important harmonic entities and frameworks guiding Hofmeyr's application of pitch material are discussed. These include among others: quartal complexes, enhanced and extended half-diminished chords, other chromatically varied sonorities, as well as octatonic and hexatonic systems. It is important to note that these entities and frameworks are not juxtaposed or applied in isolation by Hofmeyr, but are interwoven and linked on different levels and within various, often ambiguous contexts.

Quartally derived complexes

Quartal harmony[270] is an important aspect of Hofmeyr's compositional language.[271] Pitch collections derived from stacked fourth intervals make out a significant part of both vertical and horizontal structures in the composer's music. Hofmeyr's application of quartal structures is, however, complicated through the often ambiguous treatment of such structures as their (frequently enhanced or extended) tertian equivalents within functional frameworks. It is important to note then, that while the compounds applied might have a deeper quartal basis, they are not necessarily stacked in fourth intervals on a surface level, but make use of tertian, quintal and mixed spacing too. Hofmeyr does not apply quartal harmony only in isolated sections or to communicate a specific 'quartal sound', but as specific functions that supplement and at times supplant more traditional structures such as the tonic, pre-dominant and dominant. The composer's application of quartal complexes has evolved to an idiosyncratic compositional language in which these structures have specific uses and functions in a complex but coherent system. Tertian-quartal overlaps often dominate the harmonic content, which reflects Hofmeyr's integration of the tertian and quartal systems, and the composer's utilisation of the ambiguities generated from this interaction.

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[270] Any quartal compound can, of course, be inverted to form a quintal compound (e.g. B-E#-A# is equivalent to A#-E#-B). For ease of reference, this discussion refers only to quartal constructs independent of their spacing in fourths or fifths.

[271] See also the publications by May (2003; 2007b) in which he discusses pitch complexes in Hofmeyr's chamber opera *The Fall of the House of Usher* (1987) and the song cycle *Alleenstryd* (1996) respectively. Some of the complexes discussed here are also mentioned in the articles by May.

While quartal structures are often mentioned in publications on 20th- and 21st-century harmony, a single system for analysis is not in use. It is therefore necessary to establish a coherent framework for the labelling and understanding of quartal complexes in this document. Some textbooks limit the quartal system to perfect and augmented fourth intervals and exclude diminished fourths since their major third equivalence dilutes the 'pure' quartal sound world. Spacing of intervals in thirds can also contribute to quartal structures resembling their tertian equivalents, especially in larger chords. Hofmeyr does not, however, only apply compounds of 'real' fourths in isolated sections within quartal spacing, but integrates the tertian and quartal systems. With this in mind, the system used here includes the diminished, perfect and augmented fourth within tertian, quartal and mixed spacings, and thus allows investigation of compounds on the tertian-quartal divide. In the discussions, figures and labels of this document, an analytical system has been adopted according to the following principles:

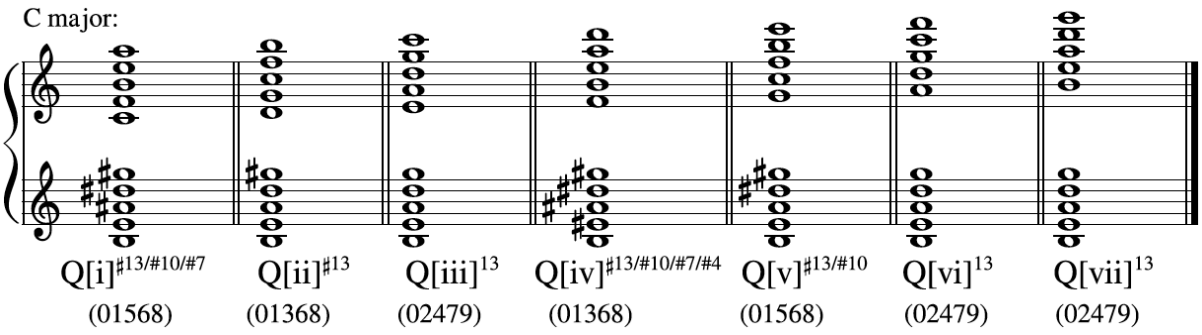
- The letter Q is used to refer to a quartal sonority.
- When used outside any particular tonality or key, the roots of quartal complexes are indicated in square brackets as pitch classes in integer notation with C=0 to B=11. Q on 1 or in shorthand Q[1] thus refers to the complex built in fourth intervals on a C# root.[272]
- When used within a particular key or tonality, pitch classes can be replaced by Roman numerals to indicate scale degrees.[273] Q[v] in C# major thus refers to the quartal complex built on G#.
- As with tertian structures, reference is made to the intervals between chord members and the root. A five-note quartal complex will thus have a root, fourth, seventh, tenth and thirteenth.
- The extent, and thus the number of notes in a complex are indicated by the superscript reference to the largest interval between the root and a chord note. Q^{13} refers to a five-note quartal complex in the same way that $\mathbf{V^7}$ in tertian harmony refers to a four-note chord.
- Where no alterations have been indicated, all chord members are assumed to be a perfect fourth apart. An unaltered five-note complex or Q^{13} (e.g. B-E-A-D-G) will thus contain a perfect fourth, minor seventh, minor tenth and minor thirteenth above the chordal root.

[272] It is important to note that the label refers to the root and not necessarily the bass note of the complex.

[273] Seeing that quartal complexes do not have a major, minor, diminished or augmented quality, the use of upper- and lower-case Roman numerals is unnecessary. Only lower-case Roman symbols are henceforth used to indicate scale degrees in this discussion on quartal harmony.

- Any lowered or raised chord members are indicated with flat (♭) or sharp (**#**) signs respectively, while omissions are indicated with a minus sign (**-**) before a chord member.
- If the complex B-E-A#-D-G♭ is used without an E, for example, it is labelled Q[11]$^{\flat 13/\#7/-4}$.
- Chordal or harmonic inversions are not indicated, since quartal structures do not conform to traditional practices wherein chord inversions have a specific functionality. In cases where a bass note of a quartal complex might have a specific role, mention will be made thereof in the discussion.

Figure 7–1 illustrates the five-note quartal complexes of the major and the harmonic minor. These chords have been labelled according to the system detailed above. The figure also contains the corresponding set classes in brackets for each complex and transpositions to root B for ease of comparison. It should be noted, however, that having the same set class does not necessarily mean that these quartal complexes are exactly the same and that they map onto one another when transposed. The five-note quartal complexes built on **iii** and **vi** of C major in Figure 7–1, for example, are both of set class (02479) and share a Q^{13} label since they map onto one another under transposition. But, while the complexes built on **ii** and **iv** of C major are also of the same set class (01368), they are related through inversion and not transposition, and therefore have different labels ($Q^{\#13}$ and $Q^{\#13/\#10/\#7/\#4}$ respectively). While the compounds of the major system only make up perfect and augmented fourth intervals, those of the harmonic minor also incorporate the diminished fourth between **vii** and **iii,** as seen in the compounds built on scale degrees **i**, **iv**, **v** and **vii**.



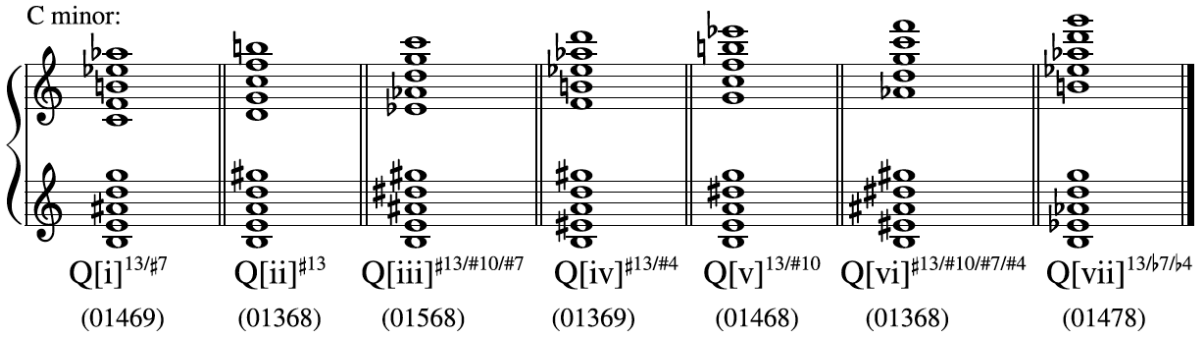


Figure 7–1: Five-note quartal complexes on scale degrees of C major and C harmonic minor with transpositions on B

From a tonal viewpoint, it is also useful to expand the quartal system beyond the major and harmonic minor to include scales such as the minor-major and the major-minor. Figure 7–2 shows the new five-note sonorities of the major-minor and minor-major scales that can be added to those of the major and harmonic minor illustrated in Figure 7–1. It is interesting to note that the inverted and also enharmonic equivalent form of the compound built on **vii** of the harmonic minor is found on **i** of the major-minor, set class (01478); and that a compound enharmonically equivalent to **V**^{9} in the harmonic minor, or set class (01369) is found on **iv** of the major-minor. Finally, constructing a six-note quartal compound on **iv** of the minor-major scale forms Scriabin's famous 'Mystic' or 'Promethean' chord (e.g. C-F#-B♭-E-A-D), which is equivalent to Q$^{\#16/\#13/\#10/\#4}$ of set class (013579).

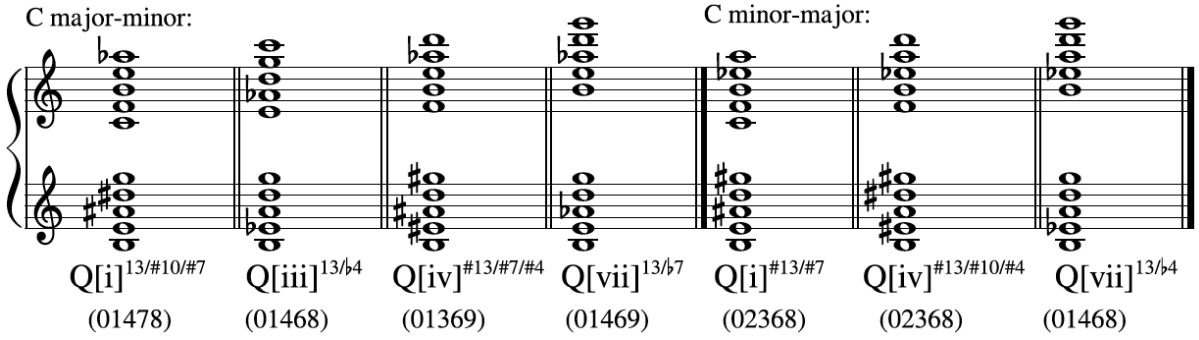


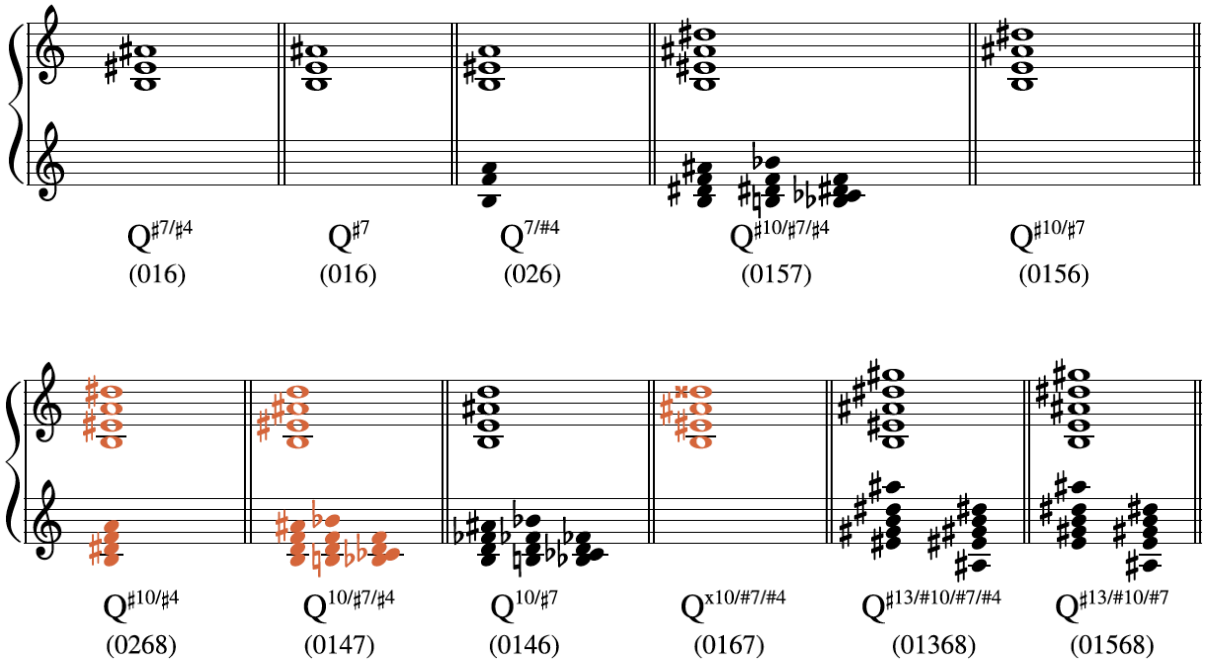
Figure 7–2: Additional five-note quartal complexes of C major-minor and C minor-major with transpositions on B

In Hofmeyr's compositional language a predilection for four and five-note quartal structures is apparent. It should be added, however, that the four-note structures used by the composer very often derive from five-note complexes from which a note has been omitted. The Viennese trichord or set class (016) most often forms the lowest three chord members in the complexes used by Hofmeyr. Set class (016) is equivalent to Q$^{\#7}$ and Q$^{\#7/\#4}$, or the combination of a perfect and augmented fourth (e.g. B-E-A# or B-E#-A#). Hofmeyr also makes use of set class (026) as the lowest

three chord members, which is consistent with an augmented and a diminished fourth (e.g. B-E#-A). It is only in the $Q^{13/\flat7/\flat4}$ five-note complex and its derivatives that Hofmeyr makes use of another set class (037) as the lowest three chord members.

The composer is especially fond of using quartal complexes of which the tertian equivalents are enhanced and extended half-diminished quartads; such sonorities are usually applied as altered, often chromatic compounds on various scale degrees as dominant, pre-dominant and tonic functions. The quartal equivalents of more conventional tertian structures such as $\mathbf{V^9}$, which is equivalent to $Q^{13/\#4}$, are seldom used by Hofmeyr. This complicated interplay between quartal and tertian harmony plays an important role in creating a deceptive, dynamic and ambiguous tonal discourse in the composer's compositional language.

Figure 7–3 shows some of the quartal complexes that are frequently used by Hofmeyr. As with earlier examples, the corresponding set classes have been labelled in brackets. The figure also illustrates some of the tertian equivalent structures below each quartal complex. All the complexes printed in black are found unaltered in the major or the harmonic minor system (see Figure 7–1), while those in orange are not.



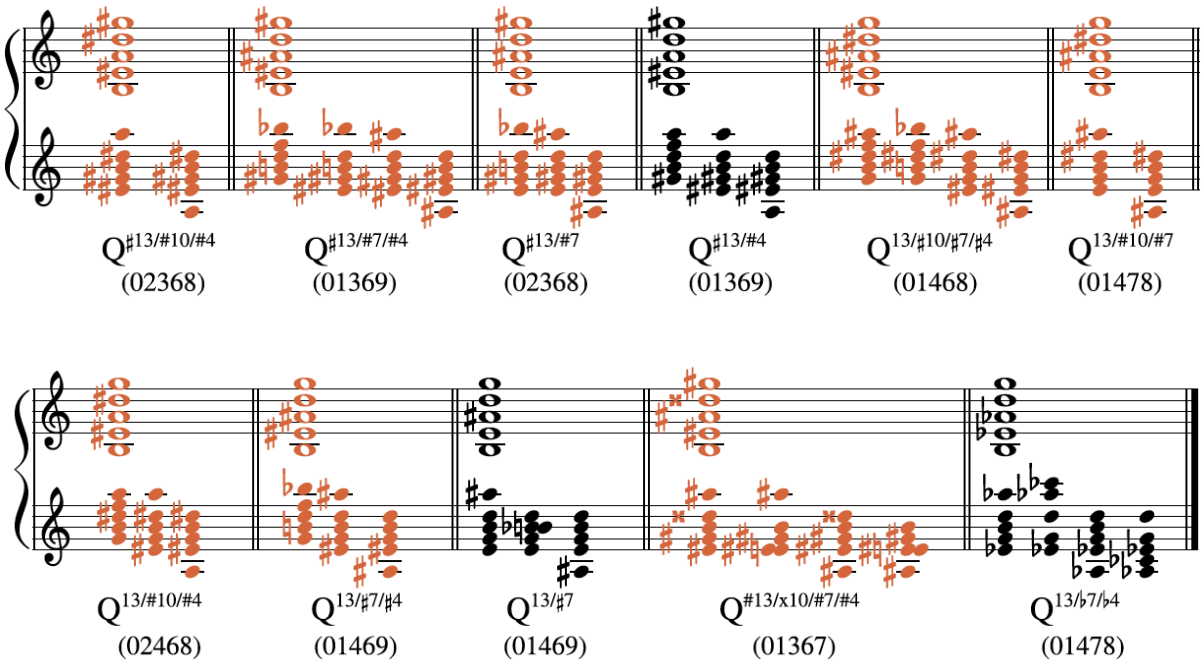


Figure 7–3: Quartal complexes often utilised by Hofmeyr with some of their tertian equivalents

Specific quartal complexes used in Hofmeyr's Piano Sonata

Many of the chordal structures used in Hofmeyr's Piano Sonata are quartal five-note or four-note sonorities consistent with those listed in Figure 7–3. Three sonorities in particular can be pointed out that are used regularly, as illustrated in Figure 7–4 with the diminished and the augmented fourth intervals labelled 'D' and 'A' respectively, while the unmarked fourths are all perfect. Seeing that these complexes are repeatedly referred to in subsequent discussions, the more succinct labels QA, QB and QC are used henceforth.[274]

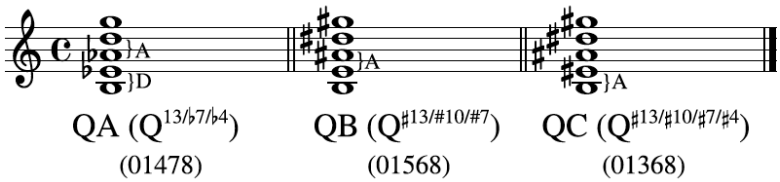


Figure 7–4: Hofmeyr's three most frequently applied quartal complexes

[274] Inverting QA results in the enharmonically equivalent compound Q13/#10/#7 (e.g. B-E-A#-D#-G), which has obvious coherences with QB. The truncated four-note versions of QA and QB, for instance, are identical.

Hofmeyr also makes use of these three sonorities with notes omitted, or in their four or three-note abbreviations, which are respectively referred to as gapped and truncated in this document. The short-hand labelling of these truncated and gapped versions is illustrated with the four-note derivatives of QB in Figure 7–5. The gapped forms of QB are labelled as QB^{-4}, QB^{-7} and QB^{-10}, while the three and four-note truncated formats are indicated as QB^{7} and QB^{10} respectively.[275] The labelling of truncated and gapped QA and QC compounds follows the same process. It is notable that the QB and QC gapped forms with omitted fourth are identical, as discussed below.

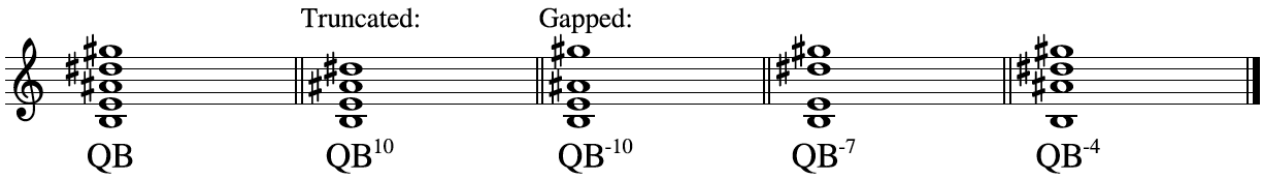


Figure 7–5: Complete, truncated and gapped formats of QB

All three chords are consistent with quartal structures built on scale degrees of the major and the harmonic minor. QB is found on **i** of the major and **iii** of the minor; QC on **iv** of the major and **vi** of the minor; and QA on **vii** of the minor (Figure 7–6).

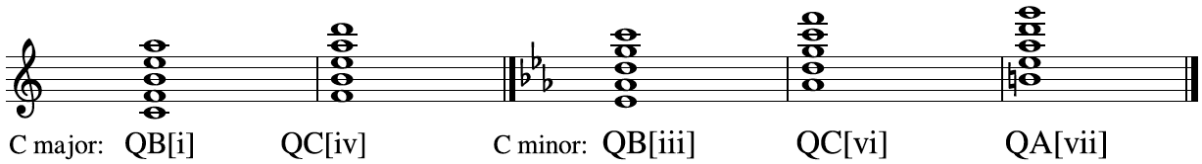


Figure 7–6: The positions of QA, QB and QC on scale degrees of the major and harmonic minor

It should be emphasised, that these sonorities are not only applied by Hofmeyr within the original major and harmonic minor wherein they are found unaltered. Instead, they are appropriated from their original contexts and are used (often enhanced and extended) in varying settings and on different scale degrees. Both QB and QC also have half-diminished-quartad characteristics, since they can be constructed as gapped half-diminished sextads. Extended and enhanced half-diminished sonorities are equally fundamental in Hofmeyr's compositional language and are often used by the composer. The discussion on half-diminished complexes in the next section supplements the outline of QB and QC given here. While Hofmeyr's selection of subsets is often supportive of a quartal

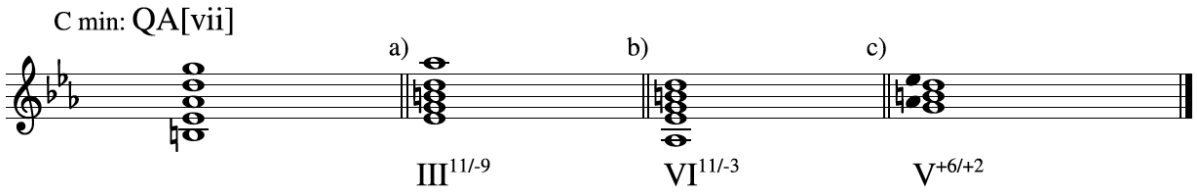
[275] It is possible to construct all conventional quartads as five-note quartal compounds from which the seventh has been omitted, as illustrated with QB^{-7} in this figure, which is equivalent to the major quartad.

spacing as detailed here, the quartal sonorities can also be built in third or fifth intervals, or a mixed combination. The main text frequently refers to the tertian format of some of these chords in cases where they take on a more conventional tertian functionality.

Compound QA ($Q^{13/\flat7/\flat4}$)

The five-note subsets that result from the stacking of fourths on **vii** of the harmonic minor ($Q^{13/\flat7/\flat4}$) are labelled QA in this discussion and make up set class (01478) or 5-22. These chords are frequently employed by Hofmeyr, as also seen, for example, at the start of his Trio for Flute, Clarinet and Piano (2010). When constructed[276] in thirds in the harmonic minor, QA[vii] can be considered either **III$^{11/-9}$** (Figure 7–7a) or **VI$^{11/-3}$** (Figure 7–7b).[277] Whenever reference is made to the tertian **III^{11}** or **VI^{11}** formats, versions or equivalents of QA, these omissions and additions are assumed. It is also possible to view QA as an enhanced major triad with semitonal embellishment of the root and fifth, as seen with the enhanced **V$^{+6/+2}$** chord (Figure 7–7c).

An interesting attribute of QA is that it is enharmonically equivalent to its inverted form $Q^{13/\#10/\#7}$, which can be built in fourths on **i** of the major-minor scale, as illustrated in E♭ major-minor in Figure 7–7. Built in thirds in the major-minor, Q[i]$^{13/\#10/\#7}$ generates either **IV$^{11/-9}$** (Figure 7–7d), **VII$^{11/-3}$** (Figure 7–7e) or an enhanced minor triad with semitonal embellishment of the root and fifth, **IV$^{7/+4}$** (Figure 7–7f). The same compound can also be interpreted as an altered **I$^{7/+\#4}$** minor triad in A♭ harmonic minor. The enharmonically reinterpreted leading tone, which changes QA[vii] to its inverted equivalent, is a minor third above **vi** of the harmonic minor. In this consideration, QA[vii] is a combination of the minor **VI** triad and the major **V** triad of the harmonic minor, or in a more general sense: two perfect triads a semitone apart that contain the same third.[278]



[276] The labelling of the root of the quartal complexes should not be confused with the roots of tertian structures.

[277] These extended tertian structures, in contrast to their traditional formats, are assumed to be complete. An eleventh chord will therefore consist of six chord members.

[278] The shared third is also the root of the quartal complex and is thus used in the labelling of these chords.

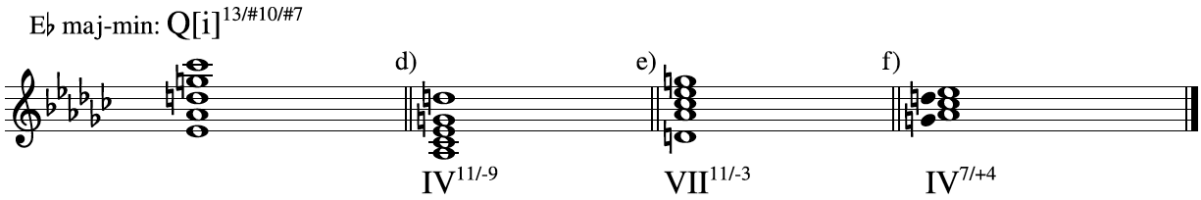


Figure 7–7: QA with some of its tertian equivalents in the harmonic minor; and the enharmonically equivalent and inverted form of QA with some of its tertian equivalents in the major-minor

A well-known application of QA is found in the opening of the first act (see bb. 5-7 of Figure 7–8) of Giacomo Puccini's opera *Turandot*. In this instance, D-minor and C#-major triads are combined in an F#-minor context, which is here consistent with QA[vii]. The QA compound was also mentioned earlier (see chapter 3) in relation to Hubert du Plessis's application thereof in his Second Piano Sonata.

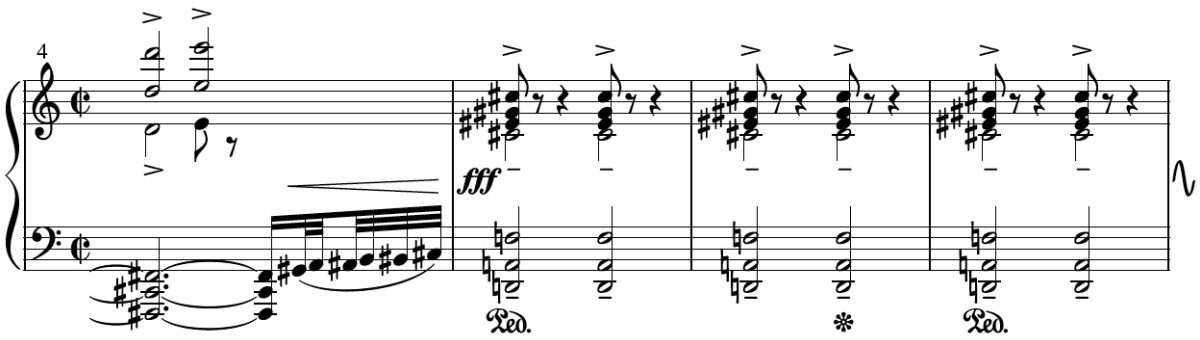


Figure 7–8: Puccini, Turandot, piano reduction, Act I, bb. 4-7

In Hofmeyr's work, QA is regularly used as an elaboration of a minor triad, as discussed for example in the use of QA[iii] as an embellishment of **I** in F minor in b. 9 of the first movement.[279] Hofmeyr uses QA not only as a chordal entity, but also in a more general sense as a note collection or scale on which to base harmonic and melodic material.

[279] Since Hofmeyr often applies enharmonic equivalents for ease of reading, it is difficult to differentiate between QA and its inverted from. The QA label is henceforth used for either compound, independent of the exact notation. Embellished major triads will, however, usually point towards the QA format, while embellished minor triads suggest its inverted form.

Compound QB ($Q^{\#13/\#10/\#7}$)

The five-note subsets that result from the stacking of fourths on **i** of the major and **iii** of the harmonic minor ($Q^{\#13/\#10/\#7}$) are labelled QB hereafter and are consistent with the (01568) or 5-20 set class. The truncated or four-note version of the chord (QB^{10} or $Q^{\#10/\#7}$) is also used by Hofmeyr, albeit less frequently, and is of the (0156) set class. When built in thirds in the major, QB[i] is equivalent to **VII**$^{11/-3}$ (Figure 7–9a), or **IV**$^{11/-9}$ (Figure 7–9b). QB[i] can also be voiced as an embellished **IV** chord in the major in which the root and fifth are approached by semitone from below, **IV**$^{7/+4}$ (Figure 7–9c).

In the harmonic minor, the tertian version of QB[iii] is **II**$^{11/-3}$ (Figure 7–9d), or **VI**$^{11/-9}$ (Figure 7–9e). QB[iii] can again be voiced as an embellished chord, this time **VI** in the minor, with the root and fifth approached by semitone from below, **VI**$^{7/+4}$ (Figure 7–9f). Whenever reference is made to the tertian eleventh formats of these complexes on these scale degrees in the major and the harmonic minor, these omissions and additions are assumed. Since QB[iii] contains all members of **I** in the harmonic minor in addition to being without the leading tone, the chord can also have tonic characteristics in the minor. In this case, the chord will be an enhanced **I** with an added second and sixth, as illustrated with **I**$^{+6/+2}$ in Figure 7–9g.

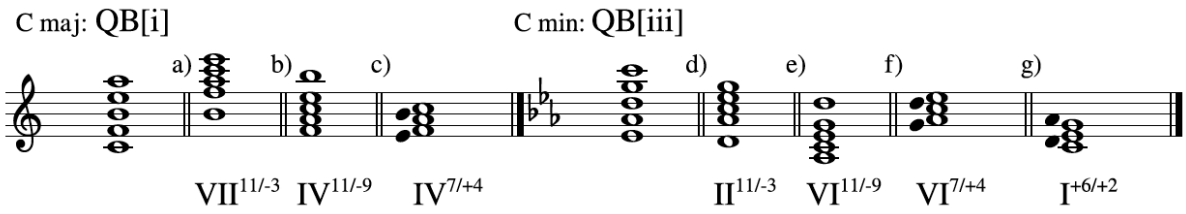


Figure 7–9: QB and some of its tertian equivalents in the major and harmonic minor

The ambiguous functionality of the chord as a pre-dominant and tonic sonority is fully utilised by Hofmeyr within varying contexts in his Piano Sonata. The **VII** equivalent of QB[i] in the major is, however, not frequently used by Hofmeyr since the simultaneous presence of **vii** and **i** in the chord makes its dominant functionality problematic. As QB contains three notes of a half-diminished quartad, it can also be placed within the category of half-diminished entities discussed later (e.g. D-A♭-C with QB[iii] in C minor).

Compound QC ($Q^{\#13/\#10/\#7/\#4}$)

The stacking of fourths on **iv** of the major and **vi** of the harmonic minor results in a five-note subset ($Q^{\#13/\#10/\#7/\#4}$) of the (01368) or 5-29 set class, which is labelled QC hereafter.[280] The truncated four-note version of the chord (QC^{10} or $Q^{\#10/\#7/\#4}$) is also frequently used by Hofmeyr and is of the (0157) set class. QC is Hofmeyr's most frequently used five-note quartal subset and is employed in a range of different contexts by the composer. Built in thirds in the major, QC[iv] is equivalent to $\mathbf{VII^{11/-9}}$ (Figure 7–10a) or $\mathbf{III^{11/-3}}$ (Figure 7–10b), which are rarely used by Hofmeyr.

The tertian equivalent of QC[vi] in the harmonic minor (and also the major-minor) is $\mathbf{II^{11/-9}}$ (Figure 7–10c) or $\mathbf{V^{11/-3}}$ (Figure 7–10d), which occur more frequently. Hofmeyr utilises QC in varying contexts as pre-dominant and dominant functions and also uses the truncated version ($QC[vi]^{10}$) as tonic sonority in the minor, $\mathbf{I^{+6/-3/+2}}$ (Figure 7–10e).[281] Whenever reference is made to the tertian eleventh equivalents of QC on these scale degrees in the major, major-minor and the harmonic minor, these omissions and additions are assumed. QC also contains all four notes of a half-diminished quartad and thus falls within the category of half-diminished entities discussed in the next section (e.g. D-F-A♭-C with QC[vi] in C minor).

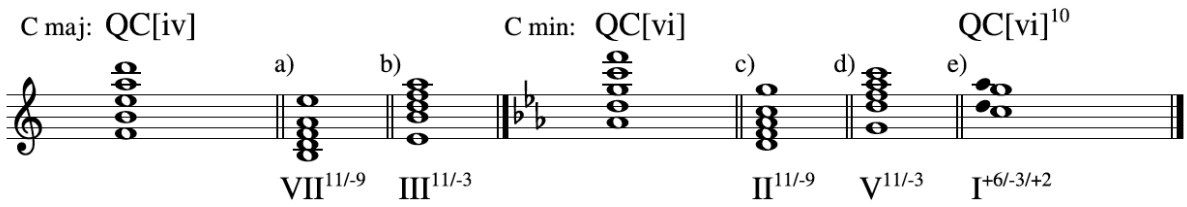


Figure 7–10: QC and some of its tertian equivalents in the major and harmonic minor

Correspondences between QA, QB and QC

In a comparison of QB and QC with both chords constructed on the same root, it is evident that they are nearly identical with only one chord member differing by a semitone. Had the two chords been built in thirds, the root of the QC half-diminished sonority would lie a perfect fifth above that of the QB sonority (Figure 7–11).

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[280] Mention was also made earlier (see chapter 3) of John Joubert's application of QC in his First Piano Sonata.
[281] The gapped versions QC^{-4} and QB^{-4} are identical, as discussed in relation to b. 256 of the first movement of the Piano Sonata.

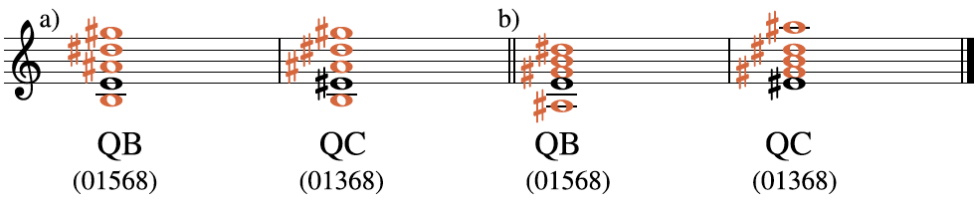

Figure 7–11: Correspondences between QB and QC as (a) quartal complexes on the same root, and (b) tertian sonorities

Restructuring QB and QC in thirds as half-diminished quintads built on the same root, they are identical in content with respectively the third and ninth omitted, as seen with **II$^{11/-3}$** and **II$^{11/-9}$** in C minor in Figure 7–12a. In such a case, the root of the QC quartal complex would lie a perfect fourth above that of the QB complex (Figure 7–12b). QB and QC then share a four-note subset (Figure 7–12c), which is the truncated four-note version QC^{10} (or Q$^{\#10/\#7/\#4}$ in complete notation) of set class (0157), as indicated in orange in the figures.

QB and QC can also be combined to an extended version of QB, or a six-note quartal compound: Q$^{\#16/\#13/\#10/\#7}$ of set class (013568), which in tertian format generates the complete **II^{11}** sextad in the harmonic minor and the **VII^{11}** sextad in the major (Figure 7–12d). The coherent properties of both these instances are explored by Hofmeyr, as discussed in relation to bb. 13-14$^{1-2}$ of the first and b. 5$^{3-4}$ of the second movement of his Piano Sonata.

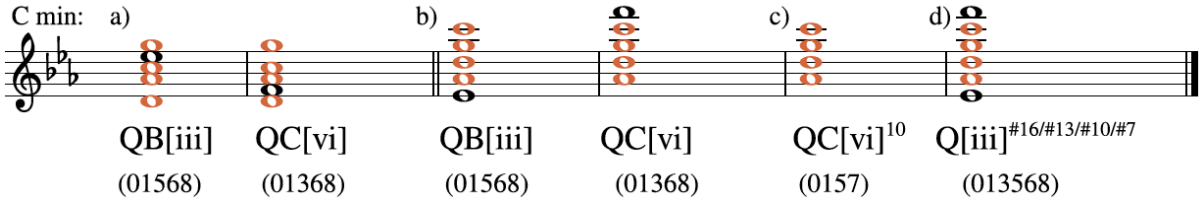

Figure 7–12: Correspondences between QB and QC sharing a four-note subset

Similarly, QA and QB can be built in thirds on the same root as an extended major quartad, except for one note changing by a semitone (Figure 7–13a). For this correspondence, the root of QA must be situated a diminished fourth below that of QB (Figure 7–13b). QA and QB also share a four-note subset (Figure 7–13c), which is the truncated four-note version QB^{10} of set class (0156) (or Q$^{\#10/\#7}$ in complete notation), as coloured green in the figure. The overlap of QA and QB results in an extended six-note QA compound: Q$^{16/\flat7/\flat4}$ of set class (013478) (Figure 7–13d), which can also be seen as a combination of two major triads a semitone apart. Some of these correspondences between QA and QB are discussed in relation to bb. 10, 50 and 54-56 of the first movement of the Piano Sonata.

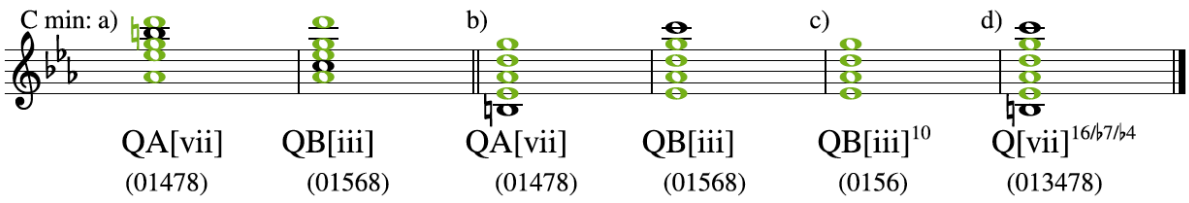

Figure 7–13: Correspondences between QA and QB sharing a four-note subset

A comparison of all three quartal complexes (Figure 7–14a) reveals that they share a three-note subset (Figure 7–14b), or the three-note truncated version QC^{7} (or Q$^{\#7/\#4}$ in complete notation), as coloured blue in the figure. This subset is in fact the Viennese trichord or set class (016) referred to earlier in the discussion. A single, extended QA compound Q$^{19/\flat7/\flat4}$ of set class (0134689) is generated when QA, QB and QC are combined. This complex (Figure 7–14c) can be constructed on **vii** of the harmonic minor and includes all seven of its scale degrees.

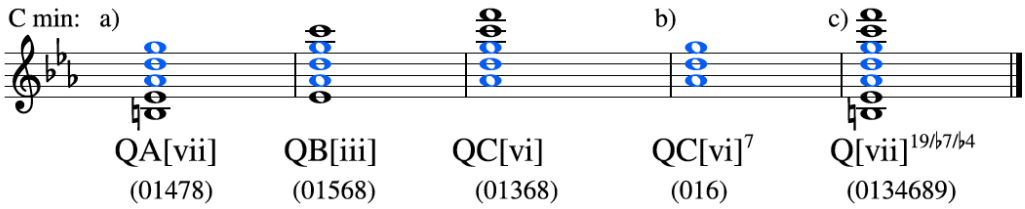

Figure 7–14: Correspondences between QA, QB and QC sharing a three-note subset

It is further interesting to note that much of the harmonic material can also be constructed as vertical forms of the fundamental *x* motive utilised in the Piano Sonata. Figure 7–15 illustrates QC[3] as used in b. 1^{2} of the first movement and QB[11] as stated in b. 2^{1} constructed linearly as *x* motives.

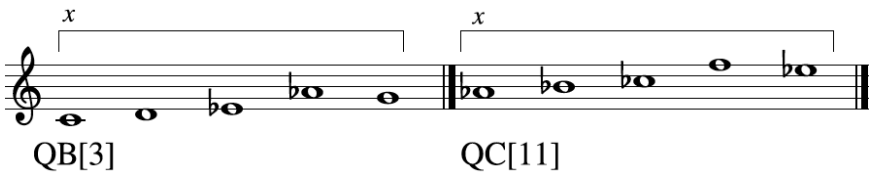

Figure 7–15: QB and QC constructed linearly as motive x

Half-diminished complexes, equivalents and cadences

Half-diminished sonorities, and in particular enhanced and extended half-diminished sonorities, play an essential role in the harmonic language of Hofmeyr. While Hofmeyr sometimes uses the half-

diminished quartad as a tertian structure on **ii**, he eschews the **VII^{7}** quartad in the major, and most frequently employs it on other scale degrees through the use of alterations, and in quartal formats (e.g. QC[iv]$^{-7}$). Most half-diminished sonorities applied by Hofmeyr are further extended through the addition of ninths, elevenths or thirteenths, as well as enhanced with non-chord notes. These sonorities are used as both pre-dominant and dominant functions, and even as tonic functions, depending on the context. Hofmeyr often uses chromatic deceptive and specious complexes that suggest half-diminished equivalents in other keys, which results in harmonic ambiguity and creates tonal ambivalence.

Two half-diminished complexes that are also equivalent to quartal five-note subsets (QB and QC) have been mentioned earlier in relation to their conventional position in the harmonic minor. These chords are, however, also used in altered formats outside their key of origin in both the major and minor, and on various scale degrees. The half-diminished complex most frequently used by Hofmeyr, is the quartad with added eleventh, which is equivalent to QC. The composer applies this chord not only as **II$^{11/-9}$** in the harmonic minor, but as an altered chord in both the major and the minor on various scale degrees, especially **♭ii**, **iv** and minor **vi**. When QC is constructed in fourth intervals on scale degree **v**, **vii** (leading tone) or **ii** of the major or harmonic minor (as illustrated in C major and C minor in Figure 7–16a), the sonorities that result contain the leading tone of the key, thus establishing complexes with a dominant function that can resolve to **I** by way of semitone movement of most voices.[282] When these chords are structured as their tertian equivalents, half-diminished quartads[283] with added elevenths on scale degrees **♭ii**, **iv** and minor **vi** result (Figure 7–16b).

The concentrically altered[284] enharmonic equivalent versions of these chords functioning as dominant complexes or replacements are shown with their resolutions to **I** in Figure 7–16c-d. The progression from QC on scale degrees **v**, **vii** and **ii** of the major or minor (which is equivalent to the half-diminished quartads with added elevenths on scale degrees **♭ii**, **iv**, and minor **vi**) to **I** is

[282] QC[i] and QC[iv] also contain the leading tone of the key, but are rarely applied by Hofmeyr in this context.

[283] QC can also be built in thirds as a sextad with omitted third (see **V$^{11/-3}$** in Figure 7–10d). In this discussion, however, reference is made only to the QC tertian equivalents constructed as half-diminished quartads with added elevenths, or the **II$^{11/-9}$** equivalents. The alternative tertian formation will contain the leading tone on different scale degrees.

[284] The accidentals in concentrically altered chords are notated according to their simplest resolution to chord members of **I**.

referred to as a 'half-diminished equivalent perfect cadence' in this thesis, and entails resolution by root movement of a descending semitone or fourth, or an ascending major third.

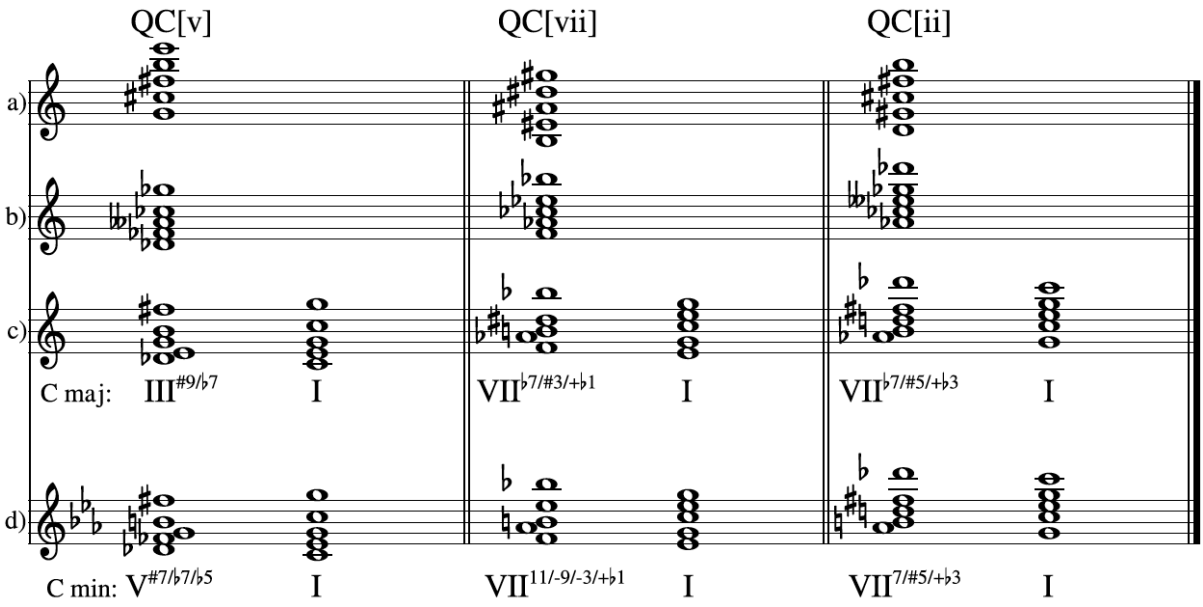

*Figure 7–16: QC complexes applied in the half-diminished equivalent perfect cadence in the major and harmonic minor as (a) quartal complexes, (b) half-diminished quartads with added elevenths, (c) dominant complexes resolving to **I** in the major, and (d) dominant complexes resolving to **I** in the harmonic minor*

Hofmeyr also utilises the same half-diminished compounds as diatonic dominant or pre-dominant functions, or places them in close succession within chains of chords. These chains can be similar to conventional chains of **V** or **VII** quartads, or can freely mix chromatic and diatonic dominant and pre-dominant functions. Enharmonic reinterpretation of chord notes in such chains allows further resolution to a multitude of keys by way of the half-diminished equivalent perfect cadence. In his Piano Sonata, Hofmeyr sometimes omits some of the chord members in these sonorities, applies them in different harmonic inversions and varies the enharmonic spelling of alterations. Following enharmonic respelling, QC often contains double steps, as seen for example in Figure 7–16c-d.

The half-diminished tertian equivalent of QC that is built on **iv** is similar to the chord used by Liszt in *Il Penseroso*[285] from the second book of his *Années de pèlerinage* S.161, but with an added eleventh. In the Liszt example (Figure 7–17), QA[vii]^{7} in C# minor (or Q[vii]$^{♭7/♭4}$ in complete notation) is used in bb. 2-3^{1}, which is the quartal equivalent of an A-minor triad (B#-E-A). This sonority is changed to the quartal equivalent of a half-diminished quartad on F# in b. 3$^{2–3}$ through the addition of an F#

[285] See Crankshaw (2015, 63) for a further discussion on Hofmeyr's compositional language and its relations to Liszt's *Il Penseroso*.

(QC[vii]$^{-7}$).[286] The half-diminished quartad on F# in b. 3^{1-3} progresses to **V^{9}** of C# minor at the end of b. 3^{4} when **iii** (E) resolves to **ii** (D#). Considering that C♮ is enharmonically equivalent to B#, the only difference between the chords in b. 3 is the resolution from E to D# and the delayed root of **V** (G#) that enters in b. 3^{4}.

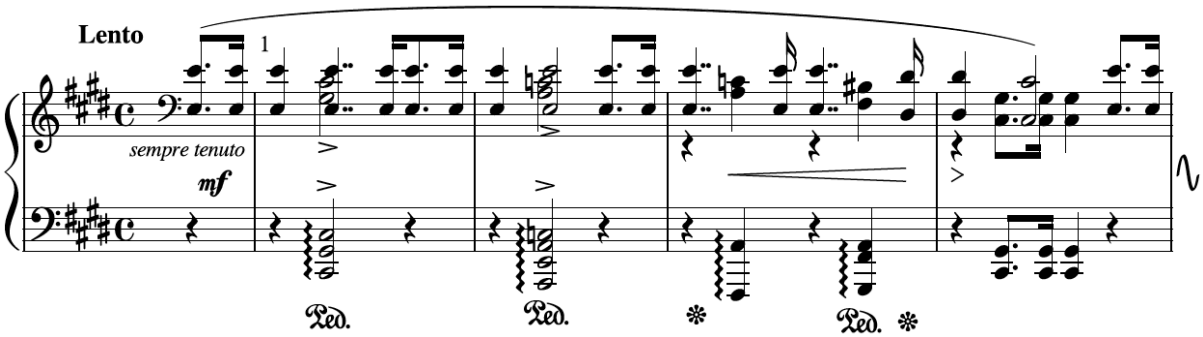

Figure 7–17: Liszt, Il Penseroso from Années de Pèlerinage, S.161, bb. 1-4

In a similar fashion to the use of QC in cadential progressions discussed here, Hofmeyr applies QB as a dominant complex (albeit rarely), pre-dominant complex and within chains of chords. QB built in fourths on scale degrees **i**, **ii**, **#iv** (raised fourth scale step), **v** and **vii** (leading tone) contain the leading tone and can theoretically be used in half-diminished equivalent perfect cadences. These quartal complexes on scale degrees **i**, **ii**, **#iv**, **v** and **vii** are equivalent to the tertian formats of these chords as half-diminished sonorities with an added ninth and eleventh and without a third on scale degrees **vii**, **♭ii**, **iv**, **#iv** and **♭vii** (subtonic).[287] Since QB constructs on scale degrees **i** and **v** contain both the leading tone and tonic of the key, their dominant functionality is obscured, thus rendering them ineffectual in this context.

Other half-diminished, enhanced and extended sonorities

In addition to the half-diminished quartads with added elevenths, Hofmeyr also makes use of half-diminished quartads with added ninths or thirteenths, albeit less often. These chords are not derived directly from the quartal system but can be viewed as variations of QC and QB to some extent since

[286] The half-diminished quartad is not only equivalent to the gapped form QC[vii]$^{-7}$, but also the ungapped four-note compound Q[iv]$^{10/\#4}$.

[287] In C minor, for example, QB[ii] (D-G-C#-F#-B) is equivalent to the half-diminished chord with an added ninth and eleventh, and without a third built on D♭.

they are often used in a similar fashion and contain much of the same pitch material. As discussed earlier in relation to QC, these sonorities can also be used in their tertian formats with alterations on various scale degrees to imply different dominant complexes, and can be used in half-diminished equivalent perfect cadences if they contain the leading tone. The half-diminished quartad with added ninth built on **vi** (A♭-C♭-E♭♭-G♭-B♭♭ in C minor) contains the leading tone but owing to the presence of B♭♭/A♮, concentric resolution is problematic.

Hofmeyr rarely makes use of conventional triads or quartads in his compositional language. Where tertian structures are present, they are usually extended through added ninths, elevenths and thirteenths, or enhanced through the use of (often altered) added notes. These extended and enhanced sonorities are found on all scale degrees independent of their original setting and often contain double steps. The same type of enhancements and extensions are also seen with other conventional sonorities such as augmented sixth and Neapolitan chords. The alteration of chords is often guided by overarching octatonic, hexatonic and unconventional modal systems, as seen for example in the frequent use of dominant complexes derived from the octatonic scale in the Piano Sonata. Many of the elements mentioned here are discussed further in the sections on pitch content of the principal thematic material of the Piano Sonata.

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